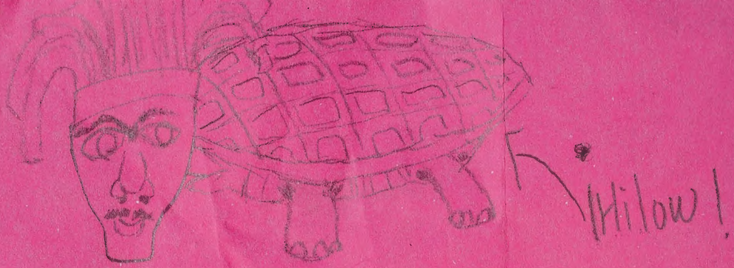
Artist: TheProcussions Genre: Hip-Hop
Album:AsIronSharpensIron
Rotate: Heavy Label:BasementalismRecords
Date: 11/24/03 JonathanJ

There's some fat joints on this album that work great for the group at hand. The Procussions, from California (not exactly sure where) released two albums before AsIronSharpensIron. I'd like to check them out to see how they've grown. They bring a very upbeat positive style that I'm sure would go even greater in a live show setting. The beats are dope and feel damn fresh. "We gotta" is probably my favorite track, it's fucking cool. If these guys keep that "having a good time" style they'll do fine. There are a few tracks that seem to try and come out "hardcore." "Lights off" doesn't do it for me as for hardcore style. The rappers come across as a Christian rap group (cheesy shit) on that track. Though I hear these dudes are down with Typical Cats and LA symphony; that's a good group of friends to have meaning that I'm sure The Procussions can bounce back into their good groove when ever they want. Move yer self may be an homage to Mos Def. The beat is the shit, very mellow, I dig it. The album is complete when it comes to having something start and finish. You get your ablums worth with AsIronSharpensIron.

Indecent: None (good clean fun)
Recommended: 3 ***, 6 **, 8 ***, 9 **, 11 **,

pizza in 12 mins ~~prett~~ pretty good
I think a pe
really go
pretty
to drop a
Pizz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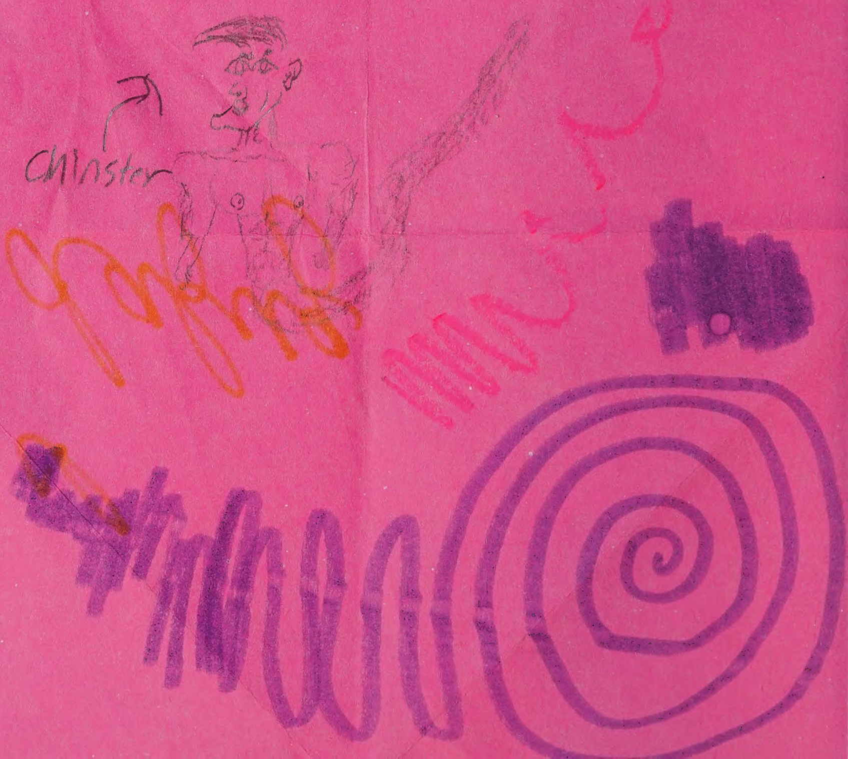

Chinster

MUSLIMGAUZE

“Hussein Mahmood Jeeb Tehar Gass”

Soleilmoon 1998 genre: trancy dance music with an Arab flavor

Muslimgauze was one Bryn Jones, a solitary genius of Manchester, England, whose obsession with the treatment of the Palestinians in Israel led to a seventeen-year obsession that included dozens of full-length LPs, & even more 12" & 7" records. He died of a rare blood disease earlier this year, & such was his amazing output that there are three more albums of his planned for this year's release. This album seems to have shied away from some of the electronica he has most recently used; instead, we find him employing traditional instruments in addition to other "analog" things like found sounds, Arab radio, & the like on this CD. (Of course there's the electronic element; but the point is, it's not as heavy as previously.) What's it sound like - it's very repetitive, very hypnotic - not the sort of CD you want to listen to all night long on a long drive. But the spirit of Arab music lives, as well as Jones' own personal & political aesthetic. It's not just music, it's an experience, & a way of appreciating this rare young man's life.

NO OBSCENITY or INDECENCY
I RECOMMEND: 3, 1, 5, 4, 9, 8

ROTATE HEAVY

reviewed gary 17feb1999

Artist: Goldie
Title: Inner City Life
Label(Year): FFRR 1996 **Genre:** DANCE

Rotation:
Lt. [✓ Md.] Hvy.

This is a series of Remixes of the same Song. You sure would not believe how different they All ARE. Let me TELL You About Each One.

1) Short Jungle Mix
2) Mellow trip hop
3) RABBIT In the Moon - RIM Sound with Beautiful instrumental in middle
4) R+B with rap Mix
5) Jungle - Straight no chaser
6) PRogressive/Jungle/Trip Hop
7) Trip Hop Instrumental
8) Jungle Mellow
9) ??
10) Mellow - Chill version

They are all safe to be played... I suggest 1,4,6 .. Enjoy!

Reviewed by (Date): (CLQ) 9-15-96

Artist: Prefuse 73 Genre: Glitch-hop[electronic]
Album: Vocal Studies and Uprock Narratives
Label: Warp

Rotate: Heavy

Prefuse 73 is non other than Scott Herren, mastermind behind delarosa and asora as well as savath and savalas. This album was the first full-length release from the (at the time) Atlanta based beat boy. When the album first dropped it received criticism—folks said that Herren was disrespecting the traditional role of the MC by cutting up rap samples and turning them into a rhythm section. However,I'm pretty sure these cats were on crack… this shit is incredible. I have always been a big fan of electronic music, but hip-hop was never quite my thing until I heard Prefuse. The production is of the highest quality and the instrumentation is beautifully arranged. There are also some nice guest appearances from Mikah 9 (Freestyle Fellowship), MF Doom, Aesop Rock, and even Sam Prekop (sea and cake). Scott Herren came up with the name Prefuse 73 out of respect for pre-fusion jazz between 1968 and 1973. This era was marked by an exploration for new sounds to integrate in to the jazz world. Herren feels that the pre-fusion jazz movement and hip-hop are parallels. He is taking hip-hop alittle bit further by exploring new sounds and styles. Every track is solid and a few are priceless. If instrumentals are your thing be sure to check out Radio Attack, Smile in your face, Point to B, Five Minutes Away…well hmm I think I may end up listing them all—just check out the whole fuckin thing. Watch out for track 2 though, an F-bomb is dropped.

Recommended: all…personal favs=1,5,13,9,15,6,11,2,8,4,3,16
Indecent: 2

X-elec-10382

Bullion

Loop The Loop
Electro
Deek Records 2016

Heavy
Carter 2/29/16

You know the feeling you get when you're walking down the street when the weather is nice and you just think to yourself, "Man, sometimes being alive isn't half bad". That's the best way I can describe this album. It's funk light, something simultaneously stimulating and digestible. For the first time Bullion puts together something where each song is something new and different and I like that and so should you.

Indecencies: none
Recommended: 2,4,6

DJ Micro Presents 2.0 **Dance**
Rotate: Medium

I don't claim to be an expert on dance/techno music so my opinion is just that-my opinion...if it is dancable and not too monotonous I will be happy.

1. Fast & hard-lots of siren sounds-gets slow around 4 min. & builds
2. Starts slow & remains steady-vocals at around 2 min-then turns into cheesier dance beat
3. Boring
4. I like this one-smoother dance beat
5. I like this one too-sounds a bit eerie & dark
6. Really cool-slower & softer than the rest
7. Quiet intro & builds intensity
8. Continuation of 7 (pretty much)
9. Fun beat with cool change midway through
10. More lazer sounding-good variety
11. Ok
12. Upbeat-dance club "happy song"

Play:4,5,6,9, &10
Stacy Ramirez

File Under DJM

Artist: Blonde Redhead
Label: 4AD
Genre: Rock

Album: Misery is a Butterfly
Rotate: Heavium

By George D. 3/5/04

I'm sorry, but I can really only explain this album in terms of its relation to Blonde Redhead's other albums. If you don't know who Blonde Redhead is or what they sound like: they are a somewhat more pop-friendly, song-oriented version of those no-wave bands from the early '80s. After all, they are named after a DNA song. With every change of record labels, BR has become more user friendly. Their last couple of albums on Touch & Go presented BR refining their sound. *Melody of Certain Damaged Lemons* is considered their st cohesive and "mature" album to date. *Misery is a Butterfly* is no ent from their established progression, but they might have gone too far ne. Listening to this album, its obvious from the first song that this is a change than expected. There are acoustic guitars, strings, and a studio They've taken out some of the dissonance and smoothed the edges. eems to do that to every new roster addition these days (see: Mountain

Artist: Maneja Beto TX
Title: Para que las paredes no se aburran
Label: Lengua Marron 2004

Genre: World (Latin)
Rotation: Medium
By: Farah 6/2004

Local newcomers Maneja Beto deliver a fairly polished first album that deftly mixes traditional latin rhythms, light dreamy rock, and strong vocals. Some songs blend seamlessly into the next track, so the beginnings of some tracks can seem a bit abrupt. Cue wisely, grasshopper. Personally, I think that their best tracks are left off of this album (not to worry, they are available on their KVRX Local Live CD) and the "dreamy rock" can be a bit gratingly Phish-esque (track 1). I say stick to the "latin rhythms". Tracks 3 and 5 does a great job of blending the two. 8 starts off with a very cool traditional song sung a capella by an old lady. **Track 10 does not exist!!!** Much like the "secret track" of yore, it is actually after a minute of silence at the end of track 9. If you are trying to play a 13 minute song to go out and have a cigarette, you will be grossly disappointed by the full minute of dead air - song 10 is pretty good if you are willing to cue through all the other stuff.

All clean, all in espanol.
Rec.:2,3,4,7,8!,

86

Beach House
Rock / Pop

Devotion
Carpark Records / 2008

Rotation: **Heavy**

More woozy, dreamy gems from Baltimore duo Beach House. Their second album stays close to the pattern of their debut, and that's just fine. Reverb, organ, slide guitar, and Victoria Legrand's angelic voice come together to float you away to a slightly gentler world. Lovely, transcendent, highly recommended.

No obscenity / indecency
Recommended: 1, 11, 3, 7, 10, all

Elissa Zlatkovich / February 2008

The Flying Luttenbachers
"Revenge of..."
SkinGraft Records/ugExplode (1996)
Genre: Rock
Rotation: Heavy

Jazz noise spazz-out rock instrumentals. Not unlike the Naked City album with the dead guy on the cover, except this kicks more butt. Like the Dog Faced Hermans' evil younger brother? I don't know. Play track one if you need convincing - Duck! Quick!

⊗ NO
LYRICS ⊗

DonC 8/30/96

JMNI ASSOCIATION

r 1996

, 1997, and we hope you will make plans to
his celebration.

lumni Board's Award and Nominations
vhose achievement in their professional fields
candidates for Distinguished achievement
ard, the In the Spirit of Carleton Award,
eir civic, professional and personal
nni or friends of the College whose service

motocaster: Acid Rock ep Fistpuppet/cargo 1994
genre: grungey psychadelic punk rock
rotation - med-heavy Ina Hendricks 5/24/94

Lotsa guitars, treble, fuzzy noise-punk cool stuff. I like it. On tour w/ Drive Like Jehu. Guy on back looks like the one from Tad's 8-way santa lawsuit.

① Oblivion - psychadelic hard rock
② The tram - grungey rock that is very full of guitars
+③ I'll Drive - mighty nice drivin' song
④ The sieve - slower but not quiet
⑤ Telluride - heavy, plodding
⑥ Dogs Part 2 - instrumental w/ some dog barks

DO NOT APPLY TO
LEATHER, SUEDE,
VELVET, CORDUROY
OR PLASTIC

Artist: Tom Leach **Rotation: Heavy**
Title: s/t
Label: Slow River
Category: Country

Time spent with Vic Chessnut must rub off. We've got the somber tones, the do-it-yourself production, the cardboard jacket. Everything, except that this is brighter, faster, and generally only somewhat depressing. Lots of overdubbing--it's all produced on a four track, all instruments and singing done by the man. Moody, kinda cute, hide the pills and all the other instruments of self-destruction.

Recommended: 2, 3, 5, 8, 10, 11(instrumental), 12

Reviewed by D. Winslow 6/20/97

Artist: J.A. Deane Rotate: Med/Heavy
Title: Solodino Genre: Jazz/Experimental
Label: Zerx Year: 1999

Another Zerx release by New Mexico trombone/electronics guy J.A. Deane. If we can judge by comparison with the other albun of his we have at the station, released 10 years earlier, Deane's electronics have moved toward the atmospheric and spacious, though I'm not sure that the actual sounds have really changed that much. Here's everyone's favorite word: soundscape. It's a little goofy, but a decent description of music that sounds like it might belong in the creepier sections of a David Lynch film. (You know, minus the overt melodicism.) This disc is 99% electronics, and the biggest question it raises is that of movement. Some of the selections seem to have direction, some don't so much. That's not bad if you believe in electronics for electronics' sake, but I prefer my noise to be a little more goal-oriented. That's right, goal-oriented noise.

Recommended tracks: 2 & 4 move the best, 1 & 3 are more static.

Indecencies: None.

Reviewed by Sarah Norris, Close Enough for Jazz, 3/17/03.

4. **correct**

5.

Explanation:

---

002 (part 1 of 1) 22 points

In-class Quiz question (A)

1.

2.

3.

4.

005

In-class Quiz

1.

2. **correct**

3.

4.

5.

Explanatio

006

Sparks 10bla

ARTIST: The Gerogerigegege
TITLE: Instruments Disorder
LABEL: Media Capsule 1994

ROTATION: **HEAVY**
GENRE: Experimental

Here it is, folks. The ultra-rare, ultra-violent trash fest by the Gerogerigegege. This one is a real scorcher. Juntaro is joined by Fumiyoshi Suzuki on guitar/bass and Ruins drummer Tatsuya Yoshida on drums. Together they let loose 170 songs of noise and mayhem indexed on one track. Now if you've even heard of the Gero, you've probably also heard that Tokyo Anal Dynamite is their defining moment. I disagree. Instruments Disorder is louder, faster, and more feedback driven than TAD any day. Juntaro Maniacally laughs and screams in between counting off "1, 2, 3, 4" ala DeeDee. Suzuki does an amazing job letting loose and uncontrollable surge of feedback that really never ceases. Yoshida's role is the only semblance of an actual instrument, as he pounds away at warp speed. The overall production is very trebly, which explains why it can be headache inducing after the fourth or fifth time. As usual, all the song titles are a gas to read with catchy handles like "Fuck the Dog" and "Bone in the Leg". This recording, like so many other Gero releases, is a marriage of thrash and noise made in heaven that could only come from the mind of deranged homosexual from Tokyo.

Recommended: The whole track if you can
No indecencies or obscenities (except for the song titles)
Reviewed by Ryan Vega 9/12/04

King Krule 6 Feet Beneath the Moon
pop. Everything, whatever. pop. So Heavy
XL/True Panther 2013 X-rock-10755 Matt P. 9/1/13

King Krule, AKA Archy Marshall, AKA Zoo Kid has arrived with his first true full length after his 2010 EP on True Panther and various, scattered singles. It does not disappoint. Krule blends well studied elements of the UK underground like Guy Richie exploits their caricatures while exploring the isolation and desperation we all knew at 19. Yeah, he's only 19. The title implies a lunar death, as if some unknown part of him is lost and dead, or perhaps has never lived, missing. On *Has This Hit?* (**track 3**) King Krule states "When I look up into the sky there's no meanin'...There's nothin' to believe in..." and throughout the album King displays a lyrical prowess that shows his rhymes can hang with the best around. The vocal mix varies from the conversational, to frustrated jactations, to hazy, swirling vocalizations and even boosts the mix seemingly breaking whatever the fourth wall might be to talk directly to the listener.*A Lizard State* (**track 8**) is the only up-tempo track, reminiscent of **James Chance & The Contortions** or even **Amy Winehouse.** 6 Feet Beneath the Moon, despite the atmospheric consistency, is not sonically boring. The majority of the album continues the down-tempo hip-hop/house/dub influenced tunes like *The Noose of Jah City* from the 2010 EP. Within Krule's specific sound, he explores and expertly synthesizes disparate influences. *Neptune Estate* **(track 8)** is a slowed down new-jack swing muffled by the dreary London weather that sounds like it was ripped from an instrumental track by **The Streets.** *Foreign 2* **(track 4)** is a house-y drum and bass track and there are remnants of jazz, hip hop and dub thoroughly mixed making it impossible to pick just one track that especially features them.

Indecent: 8
I recommend tracks 13, 2, 4, and all, because there's something for everyone on this album.

Father Figure
Screamo
DIY 2012

死の手
Heaviest
Hunter Tolbert 11/3/2012

This succinct tracks pack quite a punch; they're filled with emotion, energy, and quick riffs. Just when you think you've figured out the direction of a song, it shifts to a surprising and interesting new section. While the tempos change drastically, the cathartic and somber lyrics permeate the work. The drums sometimes carry an aggressive ostinato, and sometimes they just keep a steady groove that gives a wonderful rhythmic feel to the tracks. The guitar and bass riffs are quick and switch between melodic and dissonant. Moments like the bass riff in the second half of 'Ted, Dancing' show off the songwriting talent of the musicians. Some of the slower moments are my personal favorite. Tracks like 'Slideshow' and 'Flowers' have beautiful build-ups that culminated in rewarding screams after the slow build.

Obscenities: none heard
Indecencies: none heard
Suggested Tracks: 10, 3, 5, 4, 7

X-rock - 10390

Picaresque	Rotation: **Heavy**
The Decemberists	Genre: Rock
Kill Rock Stars	Indie Pop/Lo-Fi/Sea Shanty/Literate
22 March 2005	

Portland's The Decemberists crank out the LPs at a staggering rate. This release comes on the heels of the epic *The Tain* EP. As usual I had to consult a dictionary whilst listening: *Picaresque* - of or relating to rogues or rascals; *also* **:** of, relating to, suggesting, or being a type of fiction dealing with the episodic adventures of a usually roguish protagonist.

Those rascals Colin Meloy and company selected a perfect title. Lyrics range from the quaint tails we've come and expect, as well as a touch of contemporary politics. In *16 by 32* (tk 7), Meloy sings of husbands marching off to war: "*America can say no... and the anchorperson on TV goes 'La, da da, da da'* " Drummer Rachel Blumberg sings more on this album. Her delicate voice adds depth to the vocals on *Lost at Sea* (tk 6), a plaintive song about a lost love. There's quite a range of emotions on *Picaresque. The Sporting Life* (tk 4) is a carefree song of a failed young sportsman, with a driving rhythm. Musically, The

(continued on reverse)

Reviewed by Matt Waltrip, 01/25/05

Castaways And Cutouts	Rotation: Heavy
The Decemberists	Genre: Rock
Hush/Kill Rock Stars	Subgenre:
2002	Most Excellent Indie-Pop

The Decemberists is a five-member outfit hailing from Portland, OR. This is their first LP release since their 2001 inception. The name is derived from the 1825 Russian revolutionaries who rose up against Czar Nicholas I, and from the month itself; nifty eh? Colin Meloy, the lead singer and guitarist, spins fantastic tales of maritime prostitution and marooned legionnaires, in an unfaltering, intimate croon. An avid reader and one time bookstore employee, Meloy's lyrics are accordingly literate and engaging. Take "July, July" for example: *I say your uncle was a crooked French Canadian/And he was gut shot running gin/And how his guts were all suspended in his fingers/And how he held them, held them in.* Couple those lyrics with a catchy major chord melody, a lively drumbeat, and a tambourine and you've got the signature Decemberists sound. "Grace Catherdral Hill" beautifully tells of wanderings about San Francisco and a love lost: *And the world maybe be long for you/But he'll never belong to you./But on a motorbike/When all the city lights blind your eye/Are you feeling better now?* Every song on the album is solid, moving through several moods. I recommend giving the entire thing a listen. Moreover, I recommend everything they've ever released. → indecent

Recommended: 4, 7!, 2, 3, 8, 5, 1, 9, 10
Obscenities: None

Reviewed by Matt Waltrip, 04/23/04

Artist: ILL SAINT

Title: SUBTERRANEAN HITZ

Label(Year)**:** WORDSOUND/1998 **Genre:** HIP-HOP/TRIP-HOP

Rotation:
Lt. Md. Hvy.

GREAT COLLECTION OF TRIP-HOP & HIP-HOP CUTS, VERY DEEP & JAZZY, LIGHT CURSING ON THE HIP-HOP TRACKS. PERFECT FOR ADDING DIVERSITY IN YOUR SET. PICK ANY TRACKS, BUT I REC. 2, 6, & 11.

File Under ILL

Reviewed by (Date): MARTIN WALASZEK 2.25.98

Mice Parade - Obrigado Saudade - Bubble Core 2004

Everything Acoustic & Good In The World - rotate HEAVY!!!

Trey 2.20.04

One time I was visiting a friend in New York City with Chi Chi, actually it was former KVRX MD Steph Salas. She was working for a promotions company, and we were there getting free Cds, it was awesome. So, we're sitting there talking and this guy in the corner of the room says something like, "you guys wanna smoke some hash." Chi Chi passed, but I did not, as I was still smoking a lot at that time. Anyhow, I go hang out with dude, smoking hash, chatting about shit. Turn's out he does all the promotions for Bubble Core, so we start talking about the labels he promotes, Planet Mu mostly. He tells me he hates that shit, but it does well for him. I laugh. Then he asks me if I like Free Jazz, I tell him I just picked up an Ornette Coleman record, and that it was my first foray into free jazz. He tosses me a Mats Gustaffson with Paal Nillson Love CD and says, "Norwegian free jazz man, stuff is the shit." Cool. After smoking the hash, he asks what station I work for, I Say "KVRX", he says, "oh, hell yeah man, love that station man." I'm like, "yeah, dude." Then he's like, "y'all do some good recording down there." I ask who he my introduction to Mice Parade. Had heard the name for something like two years, and the first time I ever heard 'em came from Adam Pierce getting me high and playing me some of his shit. It's good kids; let me tell you that, very fucking good. I would not hesitate to say that within that whole loose "post-rock" genre this is likely the best of that stuff to come out. It's Unpretentious, virtuosic, playful, and very engaging. This record is flexible in that it is great in the background, and amazing in active listening. Furthermore, this album is such a pure expression of self, I feel as though in listening I'm having a conversation with Adam Pierce, as well as the other players.

That, in my mind, is one of the greatest possible successes a musician can have.
Ps. That is in fact the vocalist from Mum on tracks 1 and 8

Nothing Indecent or Obscene.
Recommended Tracks: 2!.!, 9, 5, 3. . .

Artist: Mouth Music **Title: Mo-di**
Genre: World **Label: Ryko '93**

Mouth Music is probably the only group performing today who has successfully accomplished a technically and artistically satisfying fusion of traditional Celtic repertoire and contemporary dance music. The vocals are always brilliant and inspiring: in particular check out "He Mandu" and "Crathadh 't' Aodaich." Really, there isn't a bad track on here, though I found "Waiting" a little to Kate Bush-like for my tastes. The remixes are far inferior to the original versions, so avoid the CD 'bonus' tracks at the end. -Hope_

Artist: Rough Music   Title: Fo-Il
Genre: World   Label: Ryan 93

---

he album is probably the only work we require
tly who has successfully accomplished a seamless
n crossover" twixt the dearth of traditional Celtic
perations and contemporary dance music. The vocals
are always brilliant and direct, in particular on
ong "Fa Mhidu" and "Oidhche " and "Anfsidhe" Really
there are two tracks on here I thought I could "Ri
little to Kate Bush-like for my taste. The reviewer
came in addition to the original versions, as well the
CD 'bonus' tracks at the end.   -Hora

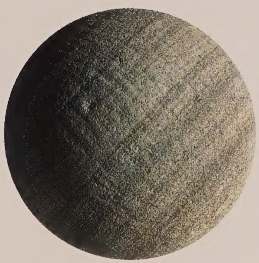
Flying Saucer Attack

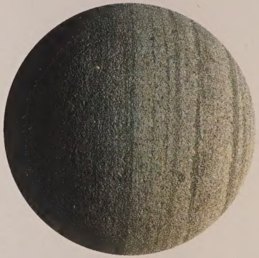
album: New Lands
genre: ROCK **rotate: HEAVY!!!**
label: Drag City 10/97

(from bristol, england) FSA has begun phase 2 after a self imposed exile. This album #5 for Dave Pearce and it is intended to explore the devlopment of modern music. "Phase 2 has a decidedly political aspect, an implicit criticism of a music scene and it's blatant adulation by a music press that just dosen't get what's going on." "An idealistic statement to today's pop community, reemphasizing how important it is to work with fresh sounds, to actually strive towards a new music."
FSA's sound has been reinvented, adding the element of more rhythm-driven pastures. Bass lines humm and pulse far below the fuzzed drones and vocals. Best listened to during a thunderstorm, much like his friends in AMP.
ALL TRACKS RECOMENDED!!! review john barker
(track descriptions below) **favorite#'s 7, 3, 4, 5, 6**

Flying Saucer Attack New Lands

KVRX





KVRX

HEAVY ROTATION

Artist: Dragons 1976 Label: locust
Album: On cortez genre: Jazz

Dragons 1976 is a new Chicago trio featuring drummer Tim Daisy, bassist Jason Ajemian and saxophonist Aram shelton. This trio features dark melodic tones and elliptical solos that are rarely busy. The band's gentle sense of swing creates a nice open scheme, where you can feel the music breathe as one idea unhurriedly moves to the next. Cool, steady and swinging, On Cortez is a perfect tonic for the modern jazz lover in search of a shady retreat from the hot coals of fiery free jazz. They make catchy, flavorful music which makes for easier listening jazz that is at least worth one listening to.

No profanity
Recommended Tracks: 1, 3
Will Vizuete March 2004

Artist: End
Title: The Sounds of Disaster
Genre: Dance/Electronic
Rotation: Medium

This debut from End is featured on Ipecac Recordings, Mike Patton's label (former frontman for Faith No More, current for Tomahawk, Mr. Bungle). It rides the border between rock and dance with its schizophrenic breaks and shifts. He (End is a one man show – Charles Pierce – AKA Giorgio Marauder) uses a wide variety of sounds – like the horns of track 4, 10 or the old-school samples throughout. It really lives up to its name, music to accompany impending doom and destruction. So if you're in the upbeat, spaz mood, check this out.

Highlights : 2, 3, 10 (the most relaxed song on the album, very jazzy)
Indecencies / Obscenities : none
Reviewed by: Zaid

The Finches
Folk/Country

Human Like A House
Dulc-i-tone/2007

¡HEAVY!

This - The Finches first proper album - is not a far throw from their first EP. Carolyn Pennypacker's voice is still one of the most interesting things happening in my musical world lately. It's a good thing, because without the right vocals for some of these lyrics, they might just come off as sounding cheesy or contrived. But here they're not. Aaron Morgan's voice is featured a little bit more prominently in the background this time around, too, which is nice. Boy girl vocal harmonies, yay! Track 5 is the most overtly countrified. 7 has a cello in it, very Sodastreamish, and hey! There are even drums on 9 and 11. 11 is one of the faster ones. 12 has my favorite lyrics, about sea creatures and stuff.

Indecencies/Obscenities: none
Recommended:8,11,3,12,1,4, all

Reviewed by Lace

Cinnamon "The Many Moods Of Cinnamon"

March Records 1999 genre: rock

This sampler for the Swedish band Cinnamon's next album is a nice half-hour out of your life that you won't feel bad about. (I mean, as opposed to how guilty you always felt watching the entire episode of "Saved By The Bell.") It seems like forever since I've heard decent Swedish pop, & if I remember correctly, I reviewed this band's last album for the station a couple of years ago, & it was on Island & the little Swedish girlie who sings seemed to me to be trying to cash in on the Cranberries fixation of those days, also invoking the Cardigans, because it was too easy. I ended the review saying: "they make delicious pop, perhaps slightly less bouncy & more lush, in the same way. The point is, it's no copy, it's not something terribly new, but it's satisfying in its way." Now, two years later, abandoned by Island because no big hit & world tour was forthcoming, they've found a nice home on March Records, where their quirky 60's influenced pop & that odd girlie voice can live without some payola deal around to make them sad. Another note: by having Louis Phillipe arrange for them, they've also started making friends in the French alt-pop world. Good for them. It shows.

Track 7 ends after 5 minutes, there's a short pause, then the song starts playing backwards.

NO OBSCENITY or INDECENCY
I RECOMMEND: 1, 4, 3, 5

ROTATE HEAVY

reviewed gary 9september1999

MEKONS

Me

Quarterstick '98

Rock

Heavy

The only Leeds punk rock band to maintain and represent after all these years. I love the Mekons and so do you. This new one's unusually mellow, more sensual than *I Love Mekons* and its frenzy. The country twang of *Retreat from Memphis* seems gone too, perhaps because Sally Timms and Jon Langford get the bug out sufficiently with their side projects. There are some extremely downbeat moments on this record, but also some of that old sweaty stuff too. You know the drill. They write gorgeous songs and have a wicked way with words and a long time ago they changed the world a little bit. They may be older but this is still some of what you need.

OBSCENITY (DO NOT PLAY): 4, 9 [illegible]

INDECENCY: 3, 7, 8, 12, 1

I like 8, 2, 1, 12, 11

susan shepard july 1998

artist: MISAKO KANO QUARTET **genre:** jazz
title: *Watch Out* **rotation:** heavy
label: Knitting Factory (1998)

info: Really unconventional compositions that I like a whole lot. This isn't the contemporary dribble of many recent jazz releases. the MISAKO KANO QUARTET make a lot of disjointed music on this album and they have some interesting interpretations and improvs. I like this whole disc.

recommended:

1. "Cat Scramble" (11.18) I like how they incorporate the toy sounds.
3. 'Agitation' (6.45) starts slow and very quiet, then builds.
5. 'Winch' (9.47) very slow and captivating.
6. 'Well You Needn't" (6.06) nice Thelonius Monk cover.

tracks to note:

track 8 is a 28 second free-for-all. most of the other songs are pretty long (7-10 minutes).

ALL SONGS CLEAN AND SAFE FOR RADIO PLAY

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ALL SONGS CLEAN AND SAFE FOR RADIO PLAY

Infesticons- Gun Hill Road Hip Hop
Big Dada/Ninja Tune Records Rotate Heavy

Post-apocalyptic abstract rap from an all-star cast. The best of the hiphop avante-garde are all represented on this disc-Antipop consortium, Mike Ladd, Sonic Sum, Anticon, as well as lesser known voices. Generally this has a dark, down and dirty feel, but certain tracks are funky as shit while still maintaining their ultra-urban, cold feel. The rapping would have Kool Kieth begging for a job at Mickey D's if word spread wide enough, and the concept is killer too. Metaphors and extended streams of thought express the battle between the Majesticons, lead by Poof Na Na and his army of robots, and the resistance lead by the Infesticons.

Obscene-2-Obscene-Do Not Play! (but brilliant . . .)

Funky and smart-4, 8, 12, **13 (prime shit.)**
Totally out there abstract- **9 (ROB SMITH, best MC alive),** 5, 10(totally fucked up!)
Whacked-out instrumentals- 7, 11 ← not really instrumental b/c of vocals
Indecent-3, 4, 6, 13

Artist: High Noon
Title: Stranger Things
Label(Year): Watermelon '96 **Genre:** Rockabilly

Rotation:
Lt. Md. [✓ Hvy.]

Great straight-up rockabilly from this Austin trio. This is great stuff if you don't believe ask our resident rockabilly expert Val. This album was originally released in Japan (they are huge there) and the kind folks at Watermelon havemade it available domestically. Check out the amazing bass solo on "Bluebonnet Boogie" (track 11) and the country ballad "I'm Done, I'm Through" (track 6)

Reviewed by (Date): Crystal

Artist: Timothy “Speed” Levitch & The Ongoing Wow!
Album: Greatest Hits of 1998
Label:s/r
Rotation: heavy

Most famous for the New York infused autobiography/documentary “The Cruise”, Timothy Levitch is an interesting fellow capable of spouting off long streams of big words without seeming wordy. What you’ll find on this CD is 25 tracks of poetry, all recorded live seemingly, with an improvisational rock act behind it. It doesn’t hurt that Jerm Pollet is the guitarist. Levitch’s voice is the real star of the CD… flamoyant, gravely, nasal, and simultaneously annoying and fascinating. I can’t decide if he’s a raging queen or a pharisee ala Jesus Christ Superstar. But when he spills out the world “Write me an F that Dares” or “Our mothers are our ex-lovers” they sink in. Random fact #12: I saw him in a documentary on the Burning Man, and recognized him instantly from his voice. Give the tracks a chance to worm their way in and you won’t regret it.

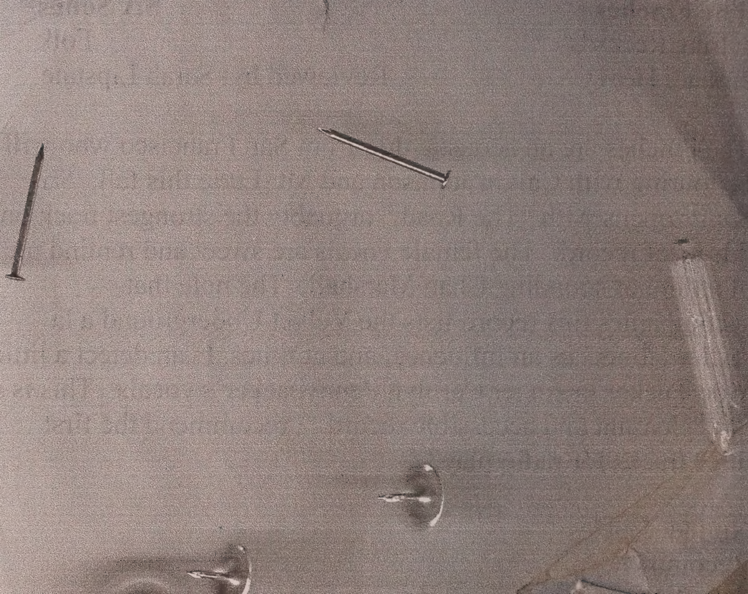
indecent: 17
Recommended Tracks: 17-25
eviewed by: Roy Janik

The Finches
Ulrike Records
Rotate: Heavy

Six Songs
Folk
Reviewed by: Sarah Lipstate

The Finches are an acoustic duo from San Francisco who will be touring with Calvin Johnson and Mt. Eerie this fall. *Six Songs* opens with "The Road," arguably the strongest track on this brief record. The female vocals are sweet and remind me of a thinner sounding Chan Marshall. The note that accompanies this record lists the Velvet Underground a la "After Hours" as an influence, and at times, I can detect a little Moe Tucker in singer Carolyn Pennypacker's vocals. This is a very pleasant and accessible record. I recommend the first three tracks for radio play.

No Indecencies.
Recommended:
1, 3, 2.



Artist: David Murray
Rotate: Medium
Title: Yonn - De
Genre: Jazz / World
Label: Justin Time
Year: 2002

David Murray is one of the co-founders of the World Saxophone Quartet and has played in more projects than I can count. Where he got the idea for this one, I'm not sure. Gwo-Ka is a style of music from the islands of Guadeloupe, a former French colony in the Carribean. The style had its origins in slave music traced back to West African origins. So basically what we have here is a jazz quintet plus two Gwo-Ka drummers and a Gwo-Ka vocalist. It's vocalist Guy Konket who's running the show here, and that balance makes some of the tracks on this album more legitimately world than jazz. In fact, it's just that balance that bothers me: on some tracks, it sounds like the jazz group is a little too worried about being respectful toward the Gwo-Ka guys. It's when both factions let loose and assert some direction that the album gets good.

Recommended tracks: 2 (lonely horns, good vocals); 5 (very world, except for that ripping bass clarinet solo).

Indecencies: None in English, anyway.

Reviewed by Sarah Norris, Close Enough for Jazz, 5/13/02.

501(c)(9) and 501(c)(17) Organizations Only)

n the end of the month in which the organization was created or formed
. . . . ☐ Yes

g Form 1024 within 27 months from the end of the month in which the
. . . . ☐ Yes

ulation section 301.9100-2 for an automatic 12-month extension
wer questions 3 and 4.

ization wish to request an extension of time to apply under the "reasonable
to the interest of the government" requirements of Regulations section
. . . . ☐ Yes

Artist: Klaxons
Genre: Rock
2010-Polydor

Album : Surfing the Void
Rotation: Medium
Sam Houdek 10/5/2010

It's like going to a rave with live music played by a rock quartet. It's extremely dance-able rock music. Heavy beats and screaming guitars are the definitive characteristic of this album that would be the perfect sound track for a dance party on a space shuttle. It has a very airy and psychedlic feel, but remains very present. It's kind of like the spaceship hasn't taken off yet, but the party has begun.
Recommended: 4,5,8
Obscenities: None heard

ARTIST: **BREAKESTRA** TITLE: **LIVE MIX TAPE PART 2** **FUNK**
2000 STONES THROW RECORDS **ROTATE HEAVIEST**

THE BREAKESTRA IS ONE OF THE COOLEST GROUPS TO BLESS THIS EARTH. THIS ALBUM IS THE SECOND EDITION OF THEIR LIVE MIX TAPE, WHICH MIXES TOGETHER CLASSIC FUNK SONGS, MANY OF WHICH HAVE BEEN SAMPLES BY HIP-HOP ARTISTS, TO ACHIEVE AN ALBUM THAT FLOWS FROM ONE SONG TO THE NEXT SEEMLESSLY, LIKE A DJ SPIINING A MIXED TAPE. THE LEADER OF THE GROUP IS THE BASS PLAYER, THAT KID NAMED MILES, AND HE HAS COLLABORATED WITH CUT CHEMIST AND DONE OTHER VERY COOL PRODUCTIONS IN THE PAST. THIS ALBUM IS HEAVEN SENT FOR FUNK FANS AND TRUE HIP HOP HEADS WHICH APPRECIATE THE ROOTS OF GOOD HIP HOP. THE FIRST 27 SONGS FLOW TOGETHER AND ARE ALL COVERS OF GREAT FUNK AND BREAKBEATS. THE LAST TWO SONGS ARE BREAKESTRA ORIGINALS, THE FIRST WITH SINGING, THE OTHER THE INSTRUMENTAL VERSION. **TO DO THIS ALBUM JUSTICE, SINCE MANY OF THE SONGS ARE VERY SHORT, TAKE THE CD PLAYER OFF OF SINGLE AND LET THE ALBUM FLOW FOR A FEW MINUTES.** DO Not neglect track10, the most famous break of all time. - NO SHIT!

ALL CLEAN
I RECOMMEND ALL TRACKS!!!!

REVIEWED BY JOHN HOLLAND, 3-27-01.

18 Visions Eighteen Visions
Poopcore Rotation: Bannination
Trustkill/2006 Brent L.

Not even the fat goth girls who hang out at the Hot Topic would listen to this piece of shit. It's like this band purposely tried to make the most unlistenable album ever. They took their time and really tried hard to make this record as bad as possible. They should bury this in the desert and write danger in all known languages on signs surrounding it so that 1000 years from now our cockroach overlords will know not to listen to it. This case is shelved purposely empty to ensure no DJ can ever play it on KVRX. Fuck you for even thinking about playing this record.

Indecencies: This album makes Jesus weep.
Obscenities: The fact that Trustkill put this out offends God.
Recommended tracks: Between death and this album I choose death.

82876864492

EIGHTEEN VISIONS

EPIC/TRUSTKILL

EIGHTEEN VISIONS

01. OUR DARKEST DAYS
02. VICTIM
03. TRUTH OR CONSEQUENCE
04. BURNED US ALIVE
05. BLACK AND BRUISED
06. BROKEN HEARTED
07. PRETTY SUICIDE
08. COMA
09. THE SWEETEST MEMORY
10. LAST NIGHT
11. YOUR NIGHTMARE
12. TONIGHTLESS

WWW.EIGHTEENVISIONS.COM
WWW.EPICRECORDS.COM / WWW.TRUSTKILL.COM

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8 2876-86449-2 8

All Songs Written by Eighteen Visions / Chrysalis Music (ASCAP) / Lopan Publishing (ASCAP) / Produced by Machine / Mixed by Machine except "Tonightless" and "Broken Hearted" Mixed by Ben Grosse / Mastered by Ted Jensen for Sterling Sound

Epic trustkill

82876864492

EIGHTEEN VISIONS

EPIC/TRUSTKILL

Maurice Louca
Genre: World
Northern Spy

Elephantine
Rotation: Medium
Connor Sheehan 3/15/2019

On *Elephantine*, egyptian composer Maurice Louca presents a seamless arrangement of experimental jazz with elements of folk music from around his continent. The album begins with the complex and detailed arrangement of The Leper, then takes on a more minimalist composition until the very finish. The minimalist section begins with Laika, a piece that somehow presents an overwhelming sea of sound with just a duet of saxophones, slowly crescendoing until it transitions imperceptibly to One More for the Gutter, a piece of fluttering woodwinds and pacing guitars. Nadah El Shazly lends her voice to In the Palm of a Ghost, a track as smooth and seductive as a dancer in the open dunes. The title track, Elephantine, makes a relaxing respite before the final track, which repeats a relentless march as accompanying instruments and melodies spiral out of control in violent, improvisational outbursts.

Obscenities: none
Indecencies: none
Recommended: 1, 4, 6

X-WORE-10161

Poor Moon
Illusion
Genre: Folk
Sub Pop 2012

rotation: medium
Jeff Ferguson 4/1/2012

X-folk-10034

An offshoot of the mighty Fleet Foxes, Poor Moon definitely shows its roots with its introspective acoustic songs and wide vocal harmonies. A combination of Christian Wargo and Casey Westcott of Fleet Foxes and Crystal Skulls as well as brothers Ian and Peter Murray from The Christmas Cards. This EP tumbles along at a somewhat slow pace and at times can drift into background music. At its high points it's really astounding, but around the third song it all sounds a little monotonous in my opinion. The song the EP is titled after is personally my favorite on the record. It doesn't veer away from the light acoustic feel and is just very ethereal. The rest of the record is very reminiscent of 60's psych rock. Enjoy!

Obscenities: none heard
Indecencies: none heard
Recommended: 1, 3, 5

Casino versus Japan –
Go Hawaii

Various Artists
Genre: (almost all) TX Rock
12XU Records 2012

Bring Beer
rotation: Heavy
Ben Cox, 5/19/2012

X-ROCK-10119

Gerard Cosloy's 12XU records offers up a comp to benefit Trailer Space Records, and it features mostly locals (exceptions: Carolee, Chris Brokaw, G. Green) who both haunt and perform in the store. The comp's especially notable for featuring the recorded debut of new Austin powerhouse Nazi Gold, who have been playing great, Wire-inspired minimal punk for too long to not have a record out. Other highlights include: "Spiral Start," on which Carolee continues to lead the pack of 90s indie revivalists (while going completely unnoticed) by actually being able to pull-off the guitar-eviscerating moves of Archers of Loaf, Dino Jr., etc. Philip Sambol's (of the Strange Boys) contribution sounds a bit like the solo material of Deadly Snakes singer Andre Ethier, which is to say it sounds like somewhere between Dylan and Randy Newman. The Flesh Lights' "Not Coming Home" might be the best track here, a snarling kiss-off track that's as poppy and infectious as it is bitter. The closer, from Cosloy's own band Air Traffic Controllers, is an instrumental, effects-heavy riff-bender that sits somewhere between punk and psychedelia.

Quick takes on other tracks: Psych-punk heavies James Arthur's Manhunt are another one of Austin's better kept secrets, but the track featured here sounds more like a mid-album interlude than a strong stand-alone. Naw Dude play no-frills hardcore and continue to have the best band name in Austin. Marriage's "Krautspeed You Jah Emperor" is as post-and-kraut-rocky as the title implies—they sound promising, if not quite there yet.

Indecent: 6, 7, 15 (spoken in the last couple seconds of the song)
Recommended: 2, 4, 11, 12, 15*, explore the other tracks 'cause your taste might not be the same as mine.

ALSO ON VINYL

casino vs japan	go hawaii
Idm	heavy
wobblyhead /1999	Abram Bailey/3.5.2003

Erik Kowalski has been producing great idm tracks out of Milwaukee for quite some time. Before the days of Whole Numbers Play the Basics, Go Hawaii was a hit. Not in the traditional sense of the word of course. But for all those that had the great fortune of finding this gem back in '99, it was in constant rotation. It's yet another beautiful piece of idm from Erik. The album seems to be less textured overall, but his concepts remain beautiful. Some of the tracks, such as "dielectric saints," even borderline on more typical lounge style music. But there is a certain element, perhaps the droning, longing synth that emerges dominantly at the end and wraps up the track in a very CvJ way. A great album overall.

Indecencies: none
Obscenities: none
Recommended tracks: everything

KUPX

casino vs japan — go hawaii
idm — henry
wobblyhead /1999 — Adrian Bailey/3.5.2003

Erik Kowalski has been producing great idm tracks out of Milwaukee for quite some time. Before the days of Whole Numbers Play the Basics, Go Hawaii was a hit. Not in the traditional sense of the word of course. But for all those that had the great fortune of finding this gem back in '99, it was in constant rotation. It's yet another beautiful piece of idm from Erik. The album seems to be less textured overall, but his concepts remain beautiful. Some of the tracks, such as "dielectric saints," even borderline on more typical lounge style music. But there is a certain element, perhaps the droning, longing synth that emerges dominantly at the end and wraps up the track in a very CvJ way. A great album overall!

Indecencies: none
Obscenities: none
Reccommended tracks: everything

commercial

label: darla

genre: electronic

rotate: heavy

review: john barker

---

somehow this cd seemed best played through my computer, not a cd player. pushing a button dosen't even seem to equate with this new collaboration between **Sean o'Neil (Flowchart) and trevor hollAnd : the digital pop leaders.** This is a playful abstract electronic pop studio album, chock full of Electric Company, Zoom, Pokemon, Sesame Street in the year 2080 soundtracks. Something went weird in the control booth, upon first listen these creations just sound so fucked up. Really. Strange cheesy synths change shape and the oddest samples are swirled in lick-it-stix lsd powder. No flowtron rave.... nothing exists to really explain this combination. But listen closely, this is the stuff of colored, fuzzy muppets putting out post-electronic music. 3 Broadway plays will soon feature songs from Commercial. If you don't know who flowchart or hollAnd, i suggest you find out. Invent something new. (the disc had no coating so the cdr is safer. also check out the commercial website @ www.pulcec.com, i guess they will provide track names in the future. till then it's 1-10) all recorded directly to Pro Tools. no midi. sparkling digital audio.

trust me: 6, 4, 1, 8, 5, 9, 10

ROBYN HITCHCOCK & THE EGYPTIANS
"Luminous Groove Box Set Sampler"
Yep Roc 2008 genre: rock

Damn! Why couldn't I review the *actual* boxed set! Curse you Yep Roc! For the Robyn Hitchcock uninitiated, just imagine this: Syd Barrett's genes spliced in the womb onto the love child fetus of Bob Dylan & John Lennon, weaned on 60's psychedelia & folk, taught that Edward Lear's nonsense books were true histories of the world, &, at an embarrassing age - say, 13, - made to go out & start a punk rock band. That band would be the Soft Boys, subjects of the previous box set - this covers Hitchcock's eighties output when he headlined with the Egyptians. Immediately you'll notice that Hitchcock's weirdness, though sometimes seemingly forced, is as constant as the north star. If he couldn't write a catchy pop song, he'd just be a loon, but my god! "My Wife & My Dead Wife"! "America"! "So You Think You're In Love"! Hitchcock - astonishingly - is 55 years old in 2008, which makes this material twenty years old & more, but it's stayed fresh like magical flowers in a Hitchcock song - although, of course, those flowers would be growing on a fish or something. If you're interested & you've never heard the guy, this is a good place to start. This is classic radio outsider stuff. As highly recommended as possible.

NOTES: Track 4 is a Byrds cover. Tracks 9-12 & 17-19 are live - fade properly.

NO OBSCENITY or INDECENCY

I RECOMMEND: 11!!, 1!!, 2!!, 8!!, 9!!, 17!, 16!, 19! (live with a tabla & Indian outro)**, 10!, 6!** (sounds like an outtake from John Lennon's *Plastic Ono Band* record)**, 5, 15**

ROTATE HEAVLY

reviewed by gary 22august2008

Artist: Crystal Castles
Label: Trouble
Genre: Electronic
Reviewer: Brian Chamblee

Album: Crimewave
Year: 2007
Rotate: Heavy

Note: This is the Single "Crimewave" I added 4 extra Crystal Castles tracks.

It's seldom that a bands music excites me as much as Crystal Castles has. Crystal Castles are making very captivating electronic music. This duo from Toronto has a very fresh and interesting take on electronic music. They have found a very unique way to incorporate more biting sounding blips and bleeps of 8-bit music with the more repetitive beats that has become modern electronic dance music. The vocals have a punk feel to them with more reverb and other vocal effects. Not only do Crystal Castles make great original songs but they are really known for their remixes, "Crimewave" is a remix of HEALTH's song "Crimewave" but really sounds nothing like the HEALTH version and is arguably better too.

Indecent/obscene: none
Recommended: 1, 3, 4, 2, 5

Artist: Clown For Progress

Title: Progress

Label(Year): Last Beat Records '98 **Genre:** Punk

Rotation: Lt. [✓ Md.] Hvy.

New York City band mixes up rock & punk. Combo. of MC5 & Stiff Little Fingers. Cover of Neil Diamond's Cherry Cherry #14, with back up vocals by Dicky Barrett (Bosstones)

Indecent songs: 01

It's not that bad, but they sound like a bunch of old guys playing punk.

Reviewed by (Date): Rene Lumampao '98

[illegible] a Hope

Ink [illegible]tration

Woodcutty and making up end of

[illegible] Crt. of NE [illegible]

Little Eagles Cove on N. I Dorset

Quarry Quarry 1949 [illegible] Made up

Vocals by Abby Parrott (Bastos)

Instrument Songs 8

The 1st Dad 9th [illegible] Sand

Ilfer [illegible] Wave [illegible] Ogys (Pose

MV

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Album: Crimewave
Label: Trouble
Year: 2007
Genre: Electronic
Rotate: Heavy
Reviewer: Brian Chamblee

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Indecent/obscene: none
Recommended: 1, 3, 4, 2, 5

North Atlantic Explorers
Genre: Electronica
Anniedale, 2015

all the ships at sea
Medium/Heavy
Charlie Pulliam, 11/20/15

The first song on this sounds like when the sun is going down in Minecraft. Then the second song comes in with some dope beats. All of the songs are pretty short but they all have really cool synth sounds and violin and stuff. Some songs are more electronic (2,13) but Sapphire (8) and Sheldrake (9) are all-instrumental and have dope clarinet. Lapwing (10) even has some crunchy guitar in it. This album is all over the place but has v. solid tracks.

RIYL: C418, BT (This Binary Universe), just chillin, overcoming obstacles

Obscenities: none
Indecencies: none
Recommended: 2, 3, 8, 9, 10, 13

X-ELEC-10356

Artist: RON CARTER
Title: "MEETS BACH"
Label(Year)**:** BLUENOTE 1992 **Genre:**

File Under Carte

Comments:

LIBRARY ADD

The gentlemen who does the jazz show here at the station told me he was actually scared to listen to this, and while I can't confess as strong a fear as that, this record is daunting in its ambition: Bach music arranged for overdubbed upright bass, an instrument often played out of tune and thus a lethal weapon when confronting the harmonic precision of Bach.

Ron Carter proves his godhood by actually pulling this off better than I'd anticipated. It's true that he elects to do some of the "poppiest" Bach, which I'm not as fond of, but check out #'s

2, 6, 8 (this one has the only "jazz" elements in an improvised section. Very cool, though)

Pretty neat, huh?

Reviewed by: R. Kennedy 4/95

Artist: Blueprint
Genre: Hip Hop
Year: 2005

Title: 1988
Label: Rhymesayers

Rotate: **HEAVY!!!!!!!!!**

Blueprint continues to build upon success. He gained local recognition in Columbus, Ohio when he started Weightless Records and collaborated with cats like Greenhouse Effect and Illogic, but he broke onto the national scene when he began collaborating with RJD2 as Soul Position. He then followed up his work with RJD2 with a solo release last fall on Weightless Records showing off his production skills. Now, with his solo debut on Rhymesayers, showcasing his production and emcee skills, putting him in the rare pantheon of hip hop where cats can excel on the mic and as a producer. On this album, Blueprint pays his respects to hip-hop's past, naming the album *1988*, a year full of classic hip-hop albums, including Public Enemy's *It Takes a Nation of Millions to Hold us Back,* Boogie Down Production's *By All Means Necessary,* N.W.A.'s *Straight Outta Compton,* Eric B. and Rakim's *Follow the Leader,* and Big Daddy Kane's *Long Live the Kane* to name a few. The album itself has plenty of old school references, especially at the beginning of the album, but there are plenty of new school elements, and Blueprint lays down plenty of his signature tripped out, dark, jazzy beats as well. The production is much more varied than Blueprint's previous ventures, as well, with many more upbeat tracks and a healthy dose of old school. Blueprint's vocals are strong as ever as he moves from respecting hip-hop's past to reflecting its current state, to ruminating about growing up in the inner city, to some harsh relationship songs. There are hardly any weak spots on the record, and Blueprint seems to be on a mission with this album to challenge everybody in hip-hop to up their game.

Obscene: 9 7 says "shitty"
3 says "shit"
only if you play the postsong dialogue
says 5: mother fucker

Recommended: ~~3~~, 4, ~~5~~, 6, ~~7~~, 8, 10, 11, 12, ~~13~~

Reviewed by: Chi Chi

File
Under BLU

Boards of Canada – Twoism – Warp 2002
OG Electro-Folk – Rotate
Trey 11.22.02

File Under Board

And thus, it finally arrives. The rare, bit over priced, independently released 1995 mini album from Scotland's Boards of Canada finally sees re-release via Warp, and this time more than 100 people will get a chance to by it. Tears filled my eyes when I finally got to sit down with this album and laugh at the absurdly priced $300 original vinyl of this release comes to the final hour of it's ebay auction. Now I will admit, I salivated over the idea of owning this sought after relic, if I could only afford it, but now I've got this new CD to keep me happy.

Seeing as this release came out in1995 it's understandable that the sound will be significantly stripped down. There is no questioning that indiscernible sound of Boards but it is just notably stripped down, as is most evident on tracks which have come out on other releases which are slightly different on this release (end of 4, 6, 8). Where as normally you have the mellow but slightly groovy beats, monosynths, samples of children, and all of those familiar BOC sounds. These things remain but in a less complex way. The complexity and reliance on esoteric knowledge exhibited in Music Has the Right to Children and Geogaddi doesn't seem to be there, I guess in that case it just sort of maintains the happy remembrance vibe of the Hi Scores EP. However there is a certain abstract element that pops in on a few songs (especially #4) that adds an element to Boards that I've never really heard on any of their other tracks or albums.

Artist: Brendan Canning | *Album: Something for All Of Us*
Genre: rock | rotation: high.
Arts and Crafts | Margaret Tolman 7/30/08

Broken Social Scene Presents Brendan Canning... Aka he is the founding member of BSS. This is his 1st solo CD. It's a little more rock (I guess is what I want to say) than Broken Social Scene's music...at least some songs are not all o them. Instrumentals are pretty big in this album, some songs are mostly instrumental with a few vocals (2,8, 11), and in some songs the vocals are almost masked by the instruments(3, 9, 10). The songs with female vocalists are pretty bein. It's basically a good album all in all, I enjoyed it, I think you will too.

Obscenities: none
Indecencies: none
Recommended: 2(mostly instrumental), 5, 6(mostly female), 9

n Beat Box
Genre: World
JDUB Records 2007

Nu Med
rotation: medium
Christopher Ainley 5/18/2006

Balkan Beat Box is a nine-member band that features seven guest musicians and three guest vocalists on their new album *Nu Med*. The large number of musicians creates a barrage of woodwinds over some nice world grooves that take over every song. The only problem is that the act gets a little old halfway through the CD. Each song alone is great but combined they become slightly bland. Probably the most solid track is the instrumental "BBBeat", which really picks up at the end but even it has moments where you can lose interest.

Indecencies: 2*
Recommended: 3, 4, 6, 10, 11,

Artist: Budos Band
Album: *The Budos Band III*
Genre: Jazz **rotation:** Heavy
Label: Daptone Records
Obscenities: all instrumental
Indecencies: all instrumental
Recommended: 1, 2, 4, 10, 11

The Budos Band is a large outfit from New York. Half the members have beards, and they combine forces for their third release, which is 40 minutes of purely enjoyable funky, bad-brass soulful music. *III* is an impressive rendition of the funky pre-hip-hop ensemble that seems to have a lot of 60's free jazz influence. Budos Band reminds me of the whitefield brothers, with their incredibly raw beats and jazzy instrumentalism. This record sounds like it was overseen by Miles Davis(in the late 60's). Need I say more?

Reviewed by fasolplanetarium(Matt Zito)

Review of: ARTIST - ALBUM (CD)\

Artist(s): The Devil Makes Three

Album: Make Wrong Right

Genre: Country/ Folk

Rotation: Medium

Record Label: Milan Records

Review By: ikawalsky1

REVIEW. The CD is interesting. The songs are enjoyable and catchy; however, they all sound fairly similar and there is not a whole lot of variation within the songs themselves. Some of the lyrics are very clever. Overall it is a decent CD.

Obscenities: None

Indecencies: None

Recommended: 1, 3

Rock/Pop **El Perro Del Mar** 2008
Heavy **From the Valley to the Stars** control group

El Perro Del Mar has a sweet innocence attached to the music produced by Sarah Assbring, true true that is the name of sole member behind such a breathy Spanish title. Some would say the music hints a lo-fi twee pop style. Perro did start off as a self-released MP3/CDR artist, so I can see how twee could be derived from her music.

However, in addition with the DIY twee methodology I feel a more vintage 50s pop featuring instruments associated with the big band era, mixed with a folk vibe.

I feel El Perro has delivered more than chewed up homework on its first full-length attempt. There is a great balance of upbeat with whimsical instrumentals and simple lyrics that repeat over and over.

Music is to be enjoyed and hopefully made by everyone; El Perro does its part by not complicating that which it makes. Get it?

Indecency/Ob: None
Rec: 3, 9, 14, (down temp) 4, 2 (instrumental), 1, 5

Jenny Alvarado 2k8

Artist: Jim O'Rourke **Label: Drag City (1997)**
Album: Bad Timing **Genre: Country/Folk**
Rotation: Heavy

jim o'rourke is an amazing composer and song writer. he is influenced greatly by the films of nicolas roeg. his solo albums are all named after roeg films. after watching the film, bad timing, i was extremely interested with o'rourke's own musical take on the subject matter of a failed relationship. this is a perfect album to play during a long road trip due to the acoustic guitar and longevity of the songs. track 2 is my favorite but they are all equally great really. this album will make you breathe slowly and easily.

Indecencies/Obsenities: None. Rec: 2, All
Reviewed Zach Hunt

im o'rourke is an amazing composer and song writer. he is influenced greatly by the films of nicolas roeg. his solo albums are all named after roeg films. after watching the film, bad timing, i was extremely interested with o'rourke's own musical take on the subject matter of a failed relationship. this is a perfect album to play during a long road trip due to the acoustic guitar and longevity of the songs. track 2 is my favorite but they are all equally great really. this album will make you breathe slowly and easily.

Indecencies\Obscenities: None. Rec: 2. All
Reviewed Zach Hunt

Ghostnail
metal
S/r 2009

Bad Bones demo
rotation: medium
reviewed by Laura, Sept 2011

This is Ghostnail's second release, and just like on their first release, it is a combination of catchy female vocals, danceable beats, spooky lyrics and keys, and industrial metal riffing. I also heard a few riffs that reminded me a bit of post-grunge (you know, whatever that means), track 4 sounds much more industrial-metal than any of Ghostnail's previous songs, and the last track uses the Middle Eastern-inspired melodies that have been in vogue for female-fronted melodic metal bands lately. All-in-all, this release is not as consistently catchy as the band's first, but it is more varied, and there are still a lot of fun and danceable moments here.

RIYL: newer Lacuna Coil, newer Nemesea, Omega Lithium

Obscenities: none
Indecencies: none
Recommended: 2, 1

Artist: MF Grimm Album: Gingerbread Man/My Love
Label: f5 Genre: Hip Hop
Date: 7.24.05 Rev.: Joel Meyerson
Rotate: HEAVY

A – Gingerbread Man

Over production by DJ Crucial MF Grimm reinvents himself as the ultraviolent murder-addict Gingerbread Man. Grimm's alter ego proclaims that he gets his fix from slaying foes just like an alcoholic getting his from guzzling booze. I can't blame the guy for being angry – he was shot multiple times in 1993. Despite the nature of the rhymes this track is surprisingly upbeat on the production and there's a well-placed Guru sample towards the end. Not as good as Thumpin' but still worth the ear time.

B – My Love'

Grimm lays it down butter-smooth over longtime friend MF DOOM's production. I never know DOOM could produce as well as he spits until recently when I picked up one of his Special Herbs releases. This track is no exception. The bleepy, piano-key plinking style is pure DOOM and a jazzy, mellow listen. Grimm is equally good on the mic. Don't miss it.

Recommended: 3, 1

P.L.X.T.X
Industro-electronic (TX)
Self-released

Time
Heavy
Matt p. 9/5/14

X-ELEC-10259

P.L.X.T.X (pronounced "pluto") is Bradley Munoz, bassist/vocalist, and one-half of **Female Demand**, who was, in my opinion, the best band in Houston when they were active (roughly 2010, 2011). Female Demand and P.L.X.T.X fit nicely in a growing noise scene, loosely defined, including **BLACKIE** and **Giant Battle Monster**. From what I can tell, Munoz programs the beats and "sings" along with them, but it also sounds like there might be some live vocal processing going on too. The pre-programmed bit is equal parts seizure-inducing glitch, drum 'n bass and blast-beats.

All clean, all tracks equally seizure-inducing/recommended

Ought More Than Any Other Day
Rock Heavy
Constellation 2014 x-rock-11104 Matt P. 6/12/14

Ought is a Montreal, QC quartet of Portland, New Hampshire, New Jersey and Austrailian immigrants. Their sound is somewhere between **The Dirty Three** and **Modest Mouse**. They let the songs develop, and the vocals are both lyrically and rhythmically complex, adding to the intensity of the music forming behind it. This might be the album of 2014.

~~All Clean??~~ 2 - indecent
I recommend all, 2, 5, 6, 3, 8

Artist: **Boredoms**
Title: *Super Roots 6*
Label: Reprise ('96)

Rotation: **Constant**
Genre: Experimental

Yamatsuka Eye took a bunch of drugs and some tapes of his band and has created a fantastic experimental album. It trades in the rock-onslaught of the other Boredoms (and Ruins) records in favor of a more subtle approach, albeit a very skewed one. The perfect soundtrack for your miserable life.

Recommended:

Play 'em all. (the *'s are *especially* groovy)

*1) Helicopter Assault
2) Beep, then silence
*3) Dissonant guitar, backwards loops, chimes and liquid? Serene.
4) Space-groove
5) "Little One, why do you sing a song of such sorrow?"
*6) The drugs begin to take hold
7) Good beat...whoa! Abrupt ending!!
*8) Builds..builds..now dance!!!
9) Pastoral
10) Theme from Beat-Street II
11) #!/opt/bin/perl
12) The sound of mauve
*13) Post-apocalypse radio
14) Ahhh..Ooooo..Ahhhh
*15) Squeak, click, whistle, boom boom
*16) Cool Organ!
*17) Ambiant

Reviewed by *The Butcher 11-1-96*

Martin Bresnick
Genre: Classical
Albany 2010

Everything Must Go
rotation: Medium
Todd Moellenberg 6/25/10

Martin Bresnick is an interesting composer who apparently studied with one of my favorite composers of all time, Gyorgy Ligeti. Unfortunately or fortunately (I can't tell yet), none of Ligeti's personal style has seemed to rub off on Bresnick. He seems to take a chameleon-like approach to composition with each piece stylistically distinct from each of the others. In his explicit Homage to Ligeti (track 11) he ends up sounding more like a French spectralist, having the saxophone quartet oscillate between an overtone series for much of the time. And I think it works well, though the performance is a bit dry and unconnected (maybe that's the point). The first track would be the other one I recommend. For solo piano, Willie's Way begins with a blues tune and introduces classical counterpoint and some appealing polyrhythms and many modulations. Again, a perhaps this is a Bresnick thing, but it is a very dry presentation of materials. The vocal pieces in between sound very concert-music-y and I wouldn't recommend them for a freeform show.

Obscenities: None (no words)
Indecencies: None (no words)
Recommended: 1, 12

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freezepop archenemy 2000

forever synth-pop bliss

rotate heavy

Freezepop (consisting of Liz Enthusiasm, the Duke of Candied Apples, and the Other Sean T. Drinkwater) delivers great pop tracks with catchy melodies and hooks. Electronic pop is back! According to their bio, they're "born out of the glory dayz of synth bands life Kraftwerk, Depeche Mode, and the Human League." I was never a huge fan of the 80's synth-pop thing, but I really love this CD. (Partly because Freezepop eschews the pretentiousness of those new-wave synth-pop bands I never liked.) It was recorded using a Yamaha QY70 (hand-held, battery operated programmer) and a Mam Vocoder. This means there are no samples or guitars, only Enthusiasm's great vocals over layers of synthesizers. Freezepop was formed in the summer of '99. *Forever*, their first full-length LP, contains songs from their previous two EPs, *Orange* and *Purple*, as well as new material.

Futuristic, playful, well-crafted, refreshing, honest, unassuming, and undeniably fun to listen to, you'll either fall in love with Freezepop after your first taste, or never. I highly recommend it!! Track 5 is in Japanese. The Duke sings on track 7, *Tracey Gold*. (This track fades out for about 10 secs. at :38 remaining.)

No indecencies.

All songs are worthy of serious airplay.

My Favorites: 10, 2, 6, 12

-- Captain John McConnell 2-03-01

Artist: LOOP GURU

Title: AMRITA ... all these & the Japanese soup warriors

Rotation: Lt. Md. [✓ Hvy.]

Label(Year): WORLD DOMINATION '96 **Genre:** DANCE

Second full length from WD's Loop Guru. Salman Gita and Jamuud continue using the "middle eastern drum beats, deconstructed dance music, pop culture samples, transcendental remixes, and ambiet jungle rythms" that have made them so popular in the UK. (Sadly, no samples are credited in the liner notes). Amrita, nevertheless, is a great dance record. Combining rythms & samples from all over the world, this is 100x better than anything Enigma or Deep Forest ever did.

Personal Favs: *① middle eastern feel; beat comes in around :50
③ a little like #1 but slower & more melodic
④ chanting
*⑤ slow dance track, way cool
⑦ great rythms here
⑨ yummy but ~8 min
*⑩ very yummy but ~13½ min, dub-like bass
*⑪ nice, a better chanting track than #4

Reviewed by (Date): Michael Benson 06/16/96

AM SYNDICATE

Empire
Genre: Rock (Texas)
Recommended: #9. #3
Rotate: Heavy
No obscenities or indecencies
Reviewed by Deejay O 10/23/06

Creativity and craft come naturally to Austin's AM Syndicate, and their debut full-length *Empire* testifies to their ambition as well. After forming from the ashes of the undeservedly obscure indie-prog outfit Adolpho's Reversal, this new ensemble uses strings, electronics and eclectic textures in the service of a thoughtful songwriting vision of considerable depth. The talent level of the group could enable them to go in innumerable directions, some of which are explored on *Empire*. This is an understated record that reveals impressionistic details upon repeated listenings. The production is surprisingly rich and subtle for such a new band, and serves to accentuate the emotions in the vocals. To me the best moments transcend their rock foundations, as on the exquisite accordion-based closer "Love Dumpster" or Latin-jazz influenced "Hear!Hear!"

Artist: Pointless Orchestra Genre: Experimental
Title: Approaching Totality Rotation: Mid-heavy
Label: Without Fear Recordings - 1998
TMTMTMTMTMTMTMTMTMTMTMTMTMTMTMTMTMTMTMTMTMTMTMTMTM

Atmospheric soundscapes that vacillate between brilliant and dull. The tracks show a proficiency for many different instruments and electronics, but it lacks an overall intensity or cohesion. Nevertheless, some of the tracks are good, even great at times. Members have worked with Glenn Branca and Psychic TV. Reminds me of Stillupsteypa.TMTMTMTMTMTMTMTMTMTMTMTMTMTMTMTM

1. ***89.3 KHz/Sec***.- Opens with a radio/voice collage. One of the most active tracks with lots of delay and grit. **2. *Nosferatu*** - Soft tones are warbled along and interspersed with pleasant, electronic bells. **3. *A Study in Metals*** - Muddy beginning. Moves into a nice percussion piece using a gu zheng and various metals. Recorded live on WCSB. Muddy ending. Dungeonesque.
5. *Concussions* - Think of the sparseness of Sun Ra's *Heliocentric Worlds Part II*. Oboe, strings and percussion.
7. *Matter* - Disjointed and collage-like, only 0:55.
8. *Approaching Totality* - Builds very slowly and climaxes. Recorded live at Funtjar's Theater Gallery. The theater's ambiance adds to the sound. **9. *Broken Spiral*** - Reeds and samples. Creepy but more accessible. **10. *Titanium*** - Tuba and titanium percussion. Long and formless. **11. *Phaw Chai Dai*** - Slightly dissonant, eastern-influenced piece.

suggest: 1, 9, 2, 11 review: matt listiak chaos vs. cosmos 8/1/98

TITLE: How The West Was Wong Classic Wes
SCORES I
ARTIST: PRAGUE PHILARMONIC GENRE: CLASSICAL
NIC RAINEY Conductor

KIND OF COOL MUSIC - SOUND TRACKS TO WESTERNS + BEEF COMMERCIALS. MAKES YOU LOVE AMERICA, GODDAMNIT!!! Track 3 has the only VOCALS - RECITATION OF the GETTYSBURG Address.

1. Ok piece - "We CAN Win the Big Game, Guys!"
2. Kind of Cool ⇒ LONER Music
3. PATRIOTIC, SAD, + NOSTALGIC
4. HAPPY TRAIL-RIDING MUSIC
5. ROMANTIC - RESTING Music after A HARD DAY - then Triumphant
6. A Little DARKER, ~~But~~ Criminal ACTIVITIES.
7. More Trail-Ridin Music
8. Powerful opening
9. Softer - Exploring the land!
10. Playful theme - Nice Piece
11. Pretty Music - Calm&Serene
12. Conflict! then peace - Rockin piece!
13. Finale - Recalls other pieces from suite - ok mix

ROTATION: ~~Light~~

REVIEWED BY - Ryan P.

Sevara Nazarkhan World
Yol Bolsin Heavy

Sevara Nazarkhan is a 25 year old Uzbek singer, who has created an album in the tradition of folk songs from in and around the Silk Route in countries such as Iran, Turkey, the Middle Eats and China. She plays a 15th century instrument known as the Doutar, that is plucked instead of strummed, giving the music a more unearthly mystical feel. Her voice floats over and around the music giving it an ethereal feel, while samples, electric guitars, and keyboards give it a more modern feel.

All clean
Recommended: 1,10,3,2 Aruna Jahoor

Artist: Golden Arm Trio TX

ROTATION:
HEAVY

Title: Why The Sea is Salt

Label: Loveletter Records 2000 Genre: Avante-Jazz

This is the 2nd full length album by local Golden Arm Trio leader, Graham Reynolds. The explosive improv-jazz of the previous album take a back seat to a newer, orquestral sound featuring the string section of TOSCA, and many others, including full-time GAT members, June & Laura. This album, Why The Sea is Salt features music composed originally for the Alamo Drafthouse showing of Battleship Potemkin (2,5) as well as music composed strictly for the string section of TOSCA. Don't be fooled by the sophisticated sound, this album is very intense and brilliant.

My favorites: [illegible] (quiet) → *10*, 12, 15, *19*
(lively) → 2, 3, 5, 6, *8*, *13*, *18*

All Instrumental

Reviewed by: Andrew Rose 29JAN00

Juana Molina	*Un Dia*
genre: experimental	rotation: HEAVY!!
Domino Records 2008

Un Dia is Juana Molina's fifth album. It is the third of hers that I've owned/possessed, and the first that I've actually listened to. I have a terrible tendency to be impatient with music like this - music that is complex and minimal in the vocals department. But I realize it's a bad habit and I hate that I continually pass off artists like Juana, who admittedly are not the most easily accessible on first listen and do require repeated listenings to appreciate the entire beauty of their music. This may not sound like Un Dia is very radio friendly but it actually is. The shortest song is Track 6 at 4 1/2 minutes and most are in the 6-7+ min. range. But Molina's songs do not wander aimlessly nor are they terribly sparse and experimental to the point that they will turn off your listeners. The songs of Un Dia are extremely well-crafted and very catchy with a simplistic, almost tribal quality. An interesting note about Mrs. Molina (from Wikipedia): She is by far best known in Latin America as a comedic actress. She starred in a show in the '90s called Juana y sus hermanas.

Robert Moreno 2008

Recommended: 6, 5, 1, 2
Indec/Obscen: none

Atmosphere
You Cant Imagine How Much Fun Were Having
2005
Rotation: medium/heavy!

Atmosphere made another album of anthems for a generation disenchanted with the world. But it's not bad. He beats like Betty Crocker would. Everything is put in at the right time. You know you have to fold things in at the right time and at the right place or else the batter gets all fucked up? Yeah. Atmosphere mixes beats that would make the perfect batter for a multilayered cake. On songs like "Panic Attack," a combination of samples that sounds less like a panic attack than the stupid ads people hear every day, becomes an effective commentary on white noise and the pressures in pop culture that push people to desperation. "Pour Me Another" is a good just-been-dumped piece. When his beats get monotonous he makes up for it with really biting lyrics. He samples gospel, has a violinist come in and DJ Criminal plays didjeridoo.

[illegible]

Recommended songs: **1,** 2, 3,4, **5,** 7,8, **9,** 10, 12, 13

Reviewed by Hayley

Artist: The Octopus Project & Black Moth Super Rainbow
Album: The House of Apples and Eyeballs
Label: Graveface
Genre: Pop
Year: 2006
TX Artist: Yes
Rotation: Heavy
Reviewed By: Brian Chamblee

Where can I start yes this album is fuggin great. If you havent heard these groups yet listen to this album now! It will put a smile on your face. This is an instrumental album done by a collaboration of two groups playing together to make extremly intresting music. This is electronic music that is experimental but pop music all at the same time no body kicks the jams like this.Black Moth Super Rainbow are very psychadelic and ambient sounding.This is an intresting grouping of bands. I think they work well together on this album. Black Moth Super Rainbow adds some vocorder stuff to the mix and a sound that creates a wash sound on the synths. The Octopus Project continues growing through the years, they stay true with the poppy melodic sounding synths, really quick drum machine beats and hard as fuck guitar playing. This album is probably the most versatile album I've heard The Octopus Project do. Each song seems very different from the last. Their other albums have always kinda had a similar sound throughout the entire album. This album sounds great, kuddos to both of these groups for collaborating so well on this album. And dont worry the theramin is still in there but very minimally used (track 5) but there is a track with banjo (track12). One major change is that there are 4 tracks on this album under one minute long 3 out of the 4 are pretty weak I wouldnt waste your time playing them. Play this love it then play it some more.

Indecent/Obscene: NONE
Recommended: 4!!!, 5, 1, 2, 13, 8,14, 6, 12

Graham Reynolds, et. al MARFA: A Country & Western Big Band Suite
Genre: Country/Western Medium
Golden Hornet Records and Rickety Fence Music (ASCAP) (Texan Artist, 2019)
X-FOLK-12894 Lainie Dickey 3/2/2020

Graham Reynolds' extensive background in composing for soundtracks is quite obvious in *MARFA*. Lacking dialogue throughout, a variation of instruments create a colorful story for the western lover's ears to soak in. Each track is another plot point in the story of a tragic cowboy on a journey to who-knows-where. Reynolds has scored for artists of the likes of Richard Linklater for films such as *Where'd You Go, Bernadette?* (2019) and Berndt Mader for *5 Time Champion* (2017). This is truly an ensemble of classical, jazz, and western sounding music that pieces together wonderfully to create a range of beautiful noise you can feel in your soul. For a soft and heartfelt clarinet solo, turn your attention to track 8. To embrace your inner Austinite, check out track 3 or 9. And if you're a Pink Panther fan, track 11's heavy use of violins and horns is very reminiscent of the 2006 film. Track 13 is a fitting end to the exciting but emotional album, almost signing off the musical score with a sigh and remorseful twang. This entire album is gold, but I am also biased considering my personal show is all about western music - which is why for those who do not particularly like western music, *MARFA* would only be given a medium rotation rating at best.

Obscenities: N/A
Indecencies: N/A
Recommended: 3, 5, 6, 8, 9, 11, 13

The Budos Band
Funk
Daptone Records, 2014

Burnt Offering
Medium
Leyla Aksu, 01/10/2014

The Budos Band's fourth full-length, brings the trumpet-driven instrumental funk they are known for with a new reverb-heavy edge. Occassional synth explosions and guitar solos continue to temper their steadily churning, at times repetitive drive. Yet, when the tones and rhythms start to fluctuate (Tracks 7 & 10) and the band starts to pull back, you get to hear their full kinetic and seductive potential. Also – did I mention the amount of trumpets?

Indecencies: None
Obscenities: None
Recommended tracks: 1,7,**10**

X-OTHR-10012

Band: Arab

Album: Ten Years of Tears
Reviewed by: Hannah Carnes

Label: P+C 2006 Chemical Underground Ltd.
Rotation: Heavy ish…
Genre: Rock

So…I never really listened to Arab Strap, but this is a farewell compilation album with various old songs, remixes, rarities, and 2 new songs…hence the name "Ten Years of Tears" (though they've been making music for 11 years). Whatever. I could never sit and just listen to the whole album straight through, and I'm not really sure why. Most of the songs are about sex and feeling bad and I thought maybe that was it, but there is a lot of humor in their lyrics as well, so who knows. My favorite song is "The First Big Weekend" (3), and it sounds like the lead singer is just reading out loud his journal and the music just keeps building up in the background and its just fun to listen to. "I Saw You", (5) is a nice song about worrying that girl won't like you back. The last minute and a half of "To All a Goodnight" is a conversation of someone inquiring about what kind of Christmas themed goods a store is carrying. Overall it's an odd but very likable compilation of music.

FCC: 2, 4, 7, 9, 12, 13, 16, 17, 18
Recommended: 3, 5, 14, 2 (fcc-says fuck)

Big Black *Songs About Fucking*
Genre: Noise/Post-hardcore Rotation: **Heavy**
Touch & Go 1987

Big Black are one of the most original and inventive bands in recent history. Despite refusing to call themselves anything other than just "punk rock", they definitely had a huge impact on the noise rock and hardcore scenes of the 80s and 90s. This is the second of their two albums (they also had 5 EPs), and many - including Steve Albini himself - consider Fucking to be their best. The album has two covers: Kraftwerk's "The Model" and "He's A Whore" by Cheap Trick, which was left on the album by accident. Not to take anything away from the songwriting talent of Albini, but The Model is far and away the best track on the album. **If you only play one song from this, play "The Model" (Track 2)!** Yes, I put that in bold - that's how good the song is. The rest of the album is solid and surprisingly is fairly accessible, even to non noise fans.

Obscenities: 7, 8, 10, 3
Indecencies: none
Recommended: 2, 3, 1, 5, 6, 7, 9, 12 (in that order)
Obscene
Reviewed by Robert Moreno (DJ Mandrake) 2008

A Faulty Chromosome
TX Rock/Pop
Unreleased 2009

Daytrotter Session
Heavy
Tim Hodgin April 09

Are we even allowed to play this? I mean, I just burned a CD of stuff that I found on the daytrotter site featuring Austin's own (and KVRX's beloved) A Faulty Chromosome. So, if we have to have permission to play this or something…well, just keep it under your hat. Speaking of, read that article about them on daytrotter. It's such bullshit! "I can't remember much about this day…but memory makes it all the sweeter…these 'quirky kids' make quirky songs about quirk and artsiness." Whatever, guy. That's the least inspired writing I've seen in a long while, and must have bristled the hairs on the back of Eric's neck (Eric being AFC's resident curmudgeon and singer/oneoftheguitarists). Four songs, two from *an anorexic's six sick exits* and two from that great covers album they gave us, means that the KVRX library already has most of this. So why review it again? I just thought it would be nice to hear another side of these guys: the production on this record is a lot cleaner than what we've previously heard from the AFC gang. Although, I'm not sure how they'll feel about it. It sounds great, but an undeniable part of AFC's charm is the lo-fi aesthetic of it all.Their cover of Paris is again a highlight, Rafi is here, too, and add new versions of AASSE's "Bad Thing" and "This is Far from a Belle Epoque" to round out what must have been a great afternoon in Rock Island, Illinois.
Indecencies: None
Obscenities: None
Recommended: All

Gary P. Nunn
"Greatest Hits"
-"What I Like About TX"

TX Artist!
No Indecency

COUNTRY
Campfire 1997
Rotate HEAVY x10

An ex excellent country singer/songwriter and genuinely nice guy, GPN has been on the Austin music scene for well over 20 years. You've all heard his songs whether you know it or not. Play the hell out of this - it's real! All have his awesome guitar work! Gonzo!

①. Texas anthem - everything good about TX!
②. An upbeat ode to Austin musicians
③. Great swingin' tune!
④. Memories of the old days
⑤. Great road song.
⑥. Another traveling song.
⑦. One of my favs! Life on the river.
⑧ Love of friends.
⑨ Funny ode to Chili
⑩ Rippin'!
⑪ Steel-guitar
⑫ Ode to Corona!
⑬ My home! Cool song!
⑭ Love of the beach.
⑮ Hilarious! Couch-potato song
⑯ THE CLASSIC!!!! Live! Austin City Limits
⑰ Pickin' - Funny story!
⑱ Great instrumental

Reviewed by Trapper P. John

Band: Arab

Label: P+C 2006 Chemical Underground Ltd.

Album: Ten Years of Tears

Reviewed by: Hannah Carnes

Rotation: Heavy ish...

Genre: Rock

So…I never really listened to Arab Strap, but this is a farewell compilation album with various old songs, remixes, rarities, and 2 new songs…hence the name "Ten Years of Tears" (though they've been making music for 11 years). Whatever. I could never sit and just listen to the whole album straight through, and I'm not really sure why. Most of the songs are about sex and feeling bad and I thought maybe that was it, but there is a lot of humor in their lyrics as well, so who knows. My favorite song is "The First Big Weekend" (3), and it sounds like the lead singer is just reading out loud his journal and the music just keeps building up in the background and its just fun to listen to. "I Saw You", (5) is a nice song about worrying that girl won't like you back. The last minute and a half of "To All a Goodnight" is a conversation of someone inquiring about what kind of Christmas themed goods a store is carrying. Overall it's an odd but very likable compilation of music.

FCC: 2, 4, 7, 9, 12, 13, 16, 17, 18

Recommended: 3, 5, 14, 2 (fcc-says fuck)

Artist: Captain Beefheart & his magic band

Title: The Dust Blows Forward

Label(Year)**:** Rhino/Warner 1999 **Genre:** Freak Out! Fast & Bulbo

Rotation:
Lt. Md. [✓ Hvy.]

Captain Beefheart is very encouraging. Albums like this remind me that as long as there has been mass produced culture & consciousness, there have been those who question & refuse it. Frank Zappa collaborates heavily with him & the Magic Band with wondrous results. They are their own trip - hitch a ride or stay asleep.

Disc one - tr. 7 - alludes to the Watts riots, tr. 3 has a rock theremin
Disc two - tr. one is quite cool, but on Both discs,
ALL tracks are awesome and extremely freaky! Play any & all *

* NO indecencies/obscenities except Disc 2 #18 - says "fuck"

Reviewed by (Date): Tim G. 12/4/09

Download
Nettwerk 2000

"Effector"
Genre: Dance

ROTATE HEAVY

Download is a collaboration between cEVIN Key (ex-Skinny Puppy) and Phil Western. Whereas early Download material sometimes found itself falling into the trap of sounding suspiciously like Skinny Puppy, "Effector", their fourth album to date, sounds unbelievably fresh and new. There are no vocals to speak of, save for samples and occasional humming, and most of the industrial aggression is gone; what remains is a collection of electro, atmospheric drum and bass breaks, and ambient groove. "Effector" is surprisingly non-abrasive and thoughtful; almost introspective at times. Some of the tracks are deliciously minimal, while others overflow with texture, both electronic and organic. A truly diverse record, great for late nights…

ALL TRACKS CLEAN
Recommended tracks – 1, 3, 7, 5, 8, etc.
Reviewedbythecopilot (12/6/00)

Artist: Dub Syndicate
Title: Live at Maritime Hall
Label: AO! Records, 2000
Genre: Reggae
Rotation: HEAVY!!

Dub Syndicate was formed by drummer Style Scott a few years after he joined Adrian Sherwood's On-U dub label in the 1970s. He also played with new age steppers, dr. pablo and other acts for the label. This is a live recording featuring Scott's drumming and Sherwood on the mixing board. Members of the Taxi Band and Black Uhuru round out the band. You might hear some familiar vocal samples, as on "the Show is Coming" (which is uses James Brown). Overall, it is quite good, though some tracks become monotonous at times.

My faves are 1,4,7,8,9.

NO INDECENCIES OR OBSCENITIES

Reviewed by Hope Munro Smith 1/19/01

Artist: **Greg Ashley**
Genre: Rock
Label: Birdman / 2003

Album: **Medicine Fuck Dream**
Rotation: **Heaviest Fuckin Possible**
Reviewed by **A-TRON**, 7/24/04

An eery, sound collage of giggling and saxophone which begins the album all but transports the listener across the river Styx and into, as the album's title would suggest, an opiate induced fever dream. Jumbled, partial stream of conscious lyrics meander around recurring themes of hazy attraction, loneliness, unrequited love, and drugs, and each of the 10 songs is about 10 different girls. The usual fodder for singer songwriters, but presented in completely unusual and unsuspected way that hits almost too close to home. Greg Ashley carries emotional baggage in the same way Blind Willie McTell and other old bluesmen do- that is, intensely and deeply felt but without cheesiness, melodrama, or overt sentimentality (this ain't the red house painters). Ashley recorded half the tracks in his parents house, the rest in his friends' garage and living room, on an 8-track, and the lo-fi, homemade sound is a definitely apparent; fans of early Smog will be pleased. The songs can best be described as lonely, fuzzy psychedelic pop. Haunting, clouded melodies leave a deep impression on the first listen. Unlike the simple Daniel Johnston-esque musing of "I said 'These are lonely days,' the opening four tracks ("Karen Loves Candy," "Mona Rider", and "Medicine Fuck Dream," and "Deep Deep Down") are darker and more complicated. They evolve into fuzzy psychedelic ballads, simultaneously elegant and awkward. "Apple Pie and Genocide" is the one upbeat track on the album, and sounds like a great saloon music. "Lost Highway" is an excellent Hank Williams cover and is completely appropriate for the album. Greg Ashley is a native Texan from somewhere near Houston, but the girls whose subject is that of "Lisa Lisa" prompted his exodus to the Bay area around San Francisco. Several critics have compared Greg Ashley to Syd Barret (accurate) and Texans Roky Erickson and Mayo Thompson (The Red Krayola, Pere Ubu) because of the psychedelic quality of his music. I think he also warrants comparison to Daniel Johnston (although less childish), Smog (add some narcotics), Elliott Smith, and a myriad of other loners and drifters lost in an opiate fog of unrequited love. This outstanding debut from a Texas artist is quickly becoming one of my favorite albums and it should NOT be overlooked at the station.

Recommended: !1!, !!2!!, !!3!!, !4!, !5!, !!6!!, !7!, 8, 9, !10!

Indecencies/Obscenities: 6: "She" (pissed on)

Reviewed by **A-TRON** (callison)

P.S. Any dj's w/complaints about my review can direct them to 512.913.2114 instead of writing them on here.

Artist: Man... or Astroman.
Title: Live Transmissions from Uranus
Label(Year): Touch+Go '97

Rotation: Lt. Md [✓ Hvy]

Genre: Surf-rock

Some of your favorite Man... or Astroman songs done live, they're true idiom. Sound quality is good, energy is up, + the sci-fi/horror samples are intact. Featuring 6 covers some of which aren't available elsewhere. Select an old favorite an try something new. Most have stage banter, great of course.

① is just a sample intro.

For the uniniated: Man... or Astroman are a surf band from another planet that have come to earth to conquer us all. Yeah! who knew being enslaved could be so fun.

pre-song ~~⑥~~ ← (six)

You can avoid the bad words on ~~⑦~~ ~~⑧~~ ~~⑬~~ ~~⑮~~ + ~~⑰~~ if you advance it past the stage banter + just play the song.

~~①~~ → pre-song

Reviewed by (Date): St. Denis

Artist. Cex
Label. Jade Tree

Title. Maryland Mansions
File Under. Hip-Hop

Rotate: Medium-light

Rjyan Kidwell, the 22-year-old rapper/producer better known to the underground music community as Cex, certainly is a prolific lad. Five years ago he came out with his debut and has acquired a substantial catalog in a rather short period of time. As a matter of fact, this is his second album in 2003, an eight-song smorgasbord of queasy funk, unhinged new wave, tightly coiled techno, hollow harmonies, stream-of-conscious rhyming and several other genres that get spattered about with messy disregard and gleeful recklessness. But while its obvious that Kidwell has a good time making albums, it is not always true that one has a good time listening to his music. Kidwell does have a lot of ideas and makes brave choices when he assembles his songs. However, he has yet to reign in his knowledge and interest in a wide scope of musical styles to create a consistent, wholly rewarding album. Most of us have faith that he will, given his age and his ability to seamlessly blend warring musical ideas to create something truly unique (and totally bizarre). In the mean time, we're left with "Maryland Mansions," his new album. Using scary, spooky industrial music as the template for the project as a whole, its clear that the album title is an homage to a certain prosthetic fan and shock rocker. This is fitting because, like Manson, Kidwell is particularly interested in themes of loneliness, isolation and angst. Over brittle, madhouse synthesizers, Kidwell moans "things aren't getting any better," on "Kill Me." With "My Head," he uses elegant, ominous country guitar melodies, ~~he~~ retaliate~~s~~ against his loathed hometown by promising "one day I'll make songs, songs'll make it permanent" in a whine somewhere between Beck and Trent Reznor. Kidwell's love of parody is evident in "New Maps," as he takes on the "introspective" sensitivity of the pouty, self-pitying singer-songwriter that is represented by his new label, Jade Tree. But Kidwell is at his most engaging when he frees his mind and relents to an unrelenting beat, like the galactic electrofunk on "Stillnaut Rjyan" and the jittery hip-hop on "The Strong Suit," which peppers Kidwell's agile flow with jazzy horn breaks and stuttering breakbeats. It should be noted that these are the last two songs on the album, and the only time that Kidwell stops taking himself so seriously. There's no question that Kidwell has a lot of talent and is probably one of the most creative twenty-something, white guys today who plugs in a laptop and flexes his mouth. Here's hoping that one day he'll make an album that is balanced, cohesive and consistently rewarding.--Alyxandra VZ (Nov. '03)

Indecencies/Obscenities. 2, 4, 7, 8
Recommended Tracks. 7, 8, 5

FIRST CHANT

1 DRIVE a MOUNTAIN
2STOPEATING
3 TAKE PILLS
4 KILL ME
5 MY HEAD
6NEW MAPS

CODA
98 StILLNAUT RJYAN
99THE STRONG SUIT

KVRX

The Green Ghosts
Genre: Texas Rock/Pop
Self-Released 2009

The Red and Green EP
rotation: **HEAVY!!**
David Howe - 3/24/09

The Green Ghosts is the brainchild of Harrison Atkins, a Texas native currently residing in Chicago. Recorded mostly in dorm rooms, *The Red and Green EP* is an awesome selection of varied tracks that are all ridiculously catchy. Track 1 is the best in my opinion, opening with a violently strummed acoustic guitar and Harrison's unique, multilayered vocals before crashing into an electronic beat that carries the rest of the song. Track 2, *Voodoo,* is a swinging, catchy tune that I promise you'll be humming later in the day. The lyrics are pretty great, although he does say "fuck" once. Track 3 is a groovy song about being a ghost and what that means to a human psyche, with a driving beat and weird, falsetto backing. Canteen (track 4) is a nice tune with a harmonica played into an autotune, but be careful because I think it's mixed lower than the other songs. Finally, the last song, *Hey Sorrow* is a singalong hopeful with a lot of energy and charisma. Overall, *The Red and Green EP* is a fine collection of songs from a new Texas artist with a lot of potential.

Obscenities: none
Indecencies: 2
Scratched
Recommended: 1, 2, 5, 4, 3 All of them!

THE
GREEN
GHOSTS
THE RED & GREEN EP

Artist: NOTHING PAINTED BLUE
Title: The Future of Communications
Label(Year): Scat (1995) **Genre:** Rock

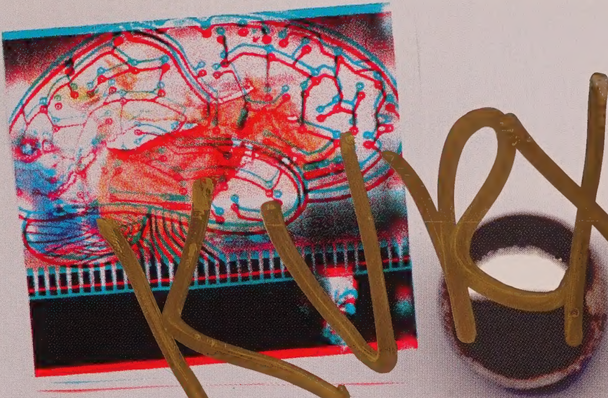
Rotation:
[✓ Lt.] Md. Hvy.

---

1. Very much influenced by alternative pop; could be on the Beverly Hills 90210 soundtract
2. Pop melodies reign with medieocre guitar work
③ Vengeful as Hell: Has good drums and bass guitars; Joy-Division type lyrics
4. More pop melodies, usual trite bad garage band stuff
⑤ REM inspired lyrics with bad harmonized vocals which I think are intended; Music gets going towards the end
6. Spoken word with a gradute student explaining to his family what he's doing; really boring and annoying

Nothing Painted Blue is a three man band with Franklin Bruno (vocals, guitars), Kyle Brodie (drums) and Peter Hughes (bass, vocals). Bruno had a solo lp on the Simple Machines label and Hughes was a bassist for the group Diskothi-Q. This is essentially a quirky pop ep release which boasts more about its lyrics than its music. But the lyrics are nothing to really boast about and to tell the truth, the album was a waste of time. The only tracks worth listening to are: TRACKS ③ and ⑤

Reviewed by (Date): PRATIK VAIDYA (10/27/95) scat 47



KVRX

nothing painted blue

the future of communications

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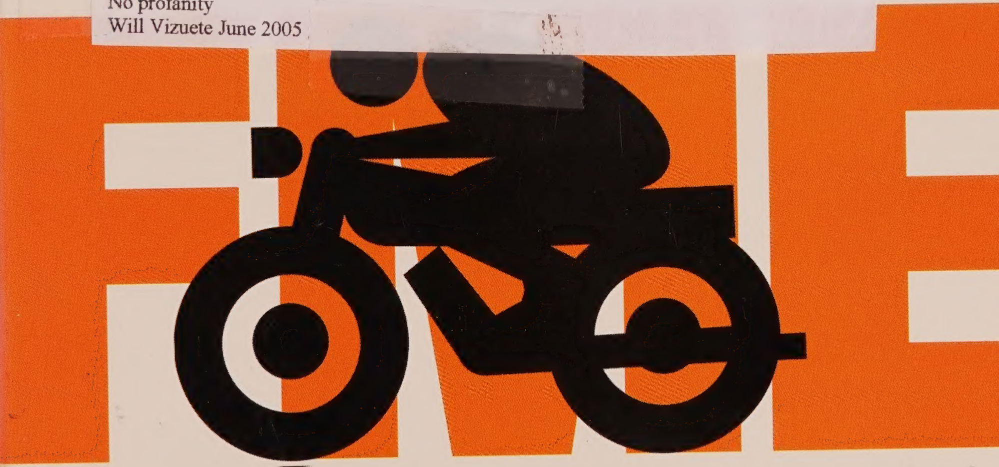
DEMAND OF RECORDING COMPANY.

HEAVY ROTATION

Artist: Free Music Ensemble (FME)
Album: underground
Label: okka
genre: Jazz

This album is a followup to FME's 2002 eponymous debut. Underground explore some vast and diverse territories in four long pieces full of remarkable performances and brilliant interactions. As expected Paal Nilssen-Love delivers everything from incredibly detailed featherlight percussion figures to powerhouse rhythms. Ken Vandermark is in top form delivering his monster sound. Nate McBride plays the bass at a level equal to that of his legendary band mates. FME play at a consistently high level while navigating a variety of styles. Although different in many aspects, their intensity and intelligence is often reminiscent Underground is brave, challenging music. Rawk!

No profanity
Will Vizuete June 2005



UNDERGROUND

OKKADISK P.O. BOX 070074, MILWAUKEE, WISCONSIN 53207-0074 WWW.OKKADISK.COM

UNDERGROUND

FME (free music ensemble)

Paal Nilssen-Love: drums Nate McBride: bass Ken Vandermark: reeds

Flanger ***Midnight Sound***
Post>>electronic/jazz heavy
Ntone/Ninja Tune steph12.8.00

Flanger is Burt Friedman (aka Nonplace Urban Field) and Atom Heart (aka Uwe Schmidt aka Senor Coconut). On this, their second release, they walk the line between electronic and jazz soundscapes. *Midnight Sound* is incredibly organic in tone and texture. I'm resting above warm fuzzy blankets underneath a cool star-filled summer sky. Post-rockers will dig on the fact that the vibraphone is at the forefront of every piece. Latin lovers will crave for more. Ninja Tuners will dig on this album, esp. fans of folks like Amon Tobin, Funki Porcini, Neotropic and Cinematic Orchestra.

[all clean]

[recommended]:2!! (stereolabish vs. the dylan group). 5(miles davis cover). 6(chaotic latin drum rolls).8 (knocking builds to mild glitch intentions).

All others are pretty dope too.

midnight sound

Krex

Recorded at `Mira Musica´, Santiago de Chile, 1999.
Performed and arranged by Flanger.
Atom Heart: Rhodes, Yamaha Motion B, Vibraphone, Guitars, Programmings.
Burnt Friedman: Gretsch Drums, Mangrove Cymbals, Percussion, Programmings.
Upright Bass on "So What" by Gustavo Errazuriz Hamilton.
Flanger uses Neumann Microphones.
All Titles composed by Flanger, except Track 5 composed by Miles Davis.
Outro Soundtrack by David Franzke, Melbourne.
Thanks to John Pain, Auckland, for his Vibraphone
and to Matt Haines, Los Angeles, for Adjustments.
Mastered by Burnt Friedman at Tro Studios, Hackenbroich.
Design Sampling by Linger Decoree.
Published by Freibank/Hamburg (except 5).

Artist: Tru Ganjaman
Title: Rocker-T
Label(Year)**:** Positive Sound '99 **Genre:** HipHop/Reggae

Rotation:
Lt. [✓ Md.] Hvy.

The Tru Ganjaman might be for real, but its so hard to differentiate him and the fakes. He has a love for weed, which is worth a point or 2 automatically, but he still cant get to fair w/ that help.

Tracks:

1 = HipHop beat, bad rastafarian style. Shaggy would be proud. ★★½

2 = More reggae here just as bad an attempt as #1. ★★

3 = Nice beat, got good feel ★★½

4 = Just bad ★½

No Obscenities/Indecencies Recomend: 3

Reviewed by (Date): John Taylor 9/13/99

Chronic Side

Tru Ganjaman- "Pass That L Remix"
(T. Sorensen & S. Franz)
Mixed at Westside Chemical by Jamie Lemoine
Remixed by Stand Out Selector & Rocker-T
Background Vocals: Sara C.R.D.

One More
(T. Sorensen)
Recorded & Mixed at Organic, New York City
by Eugene Lavenue
Bass: Alex V.
Trombone & Trumpet: Buford O'Sullivan
Tenor Sax: Ian Russell

All Tracks Produced by
Rocker-T. & Stand Out Selector
Executive Producer: Steffen Franz (Stand Out Selector) for Positive Sound Massive
Edited by Jamie Lemoine
Mastered at Oasis by Eddy Schreyer

Art Direction: Brandi Franz
Front Cover Photo: Gabe Kirchheimer
Back Cover Art: Ruler

Published by Luv Ini T Recordings, BMI ©1999
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PSM RECORDINGS

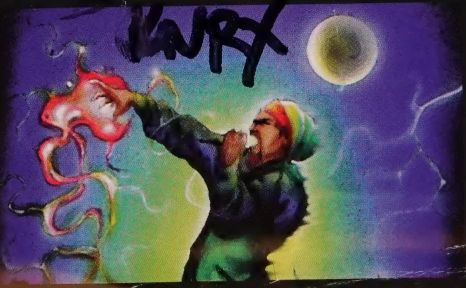
nga

Kind Side

Sesso Yes
(T. Sorensen)
Riddim by IRT Crew
Recorded and Mixed at Strong Foundation, Berkeley, CA by Ces One & Rocker-T
Assistant Engineer: Jah Yzer

Sensible Proposition
(T. Sorensen)
Recorded at Studio 28, Hoboken, NJ
by Chris Neumann
Mixed at Organic, New York City, NY
by Eugene Lavenue

Which is worse??? Smoking, growing, and sharing Ganja… or being caged with rapists and murderers for smoking, growing, and sharing Ganja??? It's our street, we have to clean it ourselves.



Artist: Smokin' Joe Kubek & Bnois King
Genre: Blues
Year: 2003

Title: Roadhouse Research
Label: Blind Pig

Rotate: **Medium-Heavy**

Smokin' Joe Kubek and Bnois King have been playing together since 1989, when they met in Dallas, and immediately realized that King's jazz-influenced guitar playing and vocals complimented Kubek's rough blue-rock guitar playing quite nicely. This is their eighth album together, and on it we get a nice feel for what this tandem is known for. It's titled *Roadhouse Research*, and it's more or less the kind of music I'd expect to hear playing in a biker bar before a fight breaks out and someone gets a pool cue broken across their back. At times it works out pretty nicely, and is enjoyable, and other times it gets a bit annoying. One of the worst tracks on the album has got to be "Cryin' Shame" in which King shows himself as an out-of-touch old man that doesn't understand hip hop. On other tracks though, the music doesn't get *too* ridiculously roadhouse for me, and the tandem of jazz and r&b mixed with blues-rock pays off. Not the best album in the world, but it has its moments.

All Clean.

Recommended: 2, 4, 5, 6, 7, 9, 10

Reviewed by: Chi Chi

KVRX

THE MINDERS "Cul-de-Sacs & Dead Ends"

SpinART 1999 genre: rock

It's hard to imagine, if you're out of the loop, how influential 60's garage rock continues to be. A case in point: this collection of early singles by the Minders, a pop band from Denver (though lead singer/songwriter Martyn Leaper is British), which has the same energy, rawness, & sense of melody & fun of bands like the Zombies or the Seeds. Leaper found himself befriended by Robert Schneider, whom you may know as the lead fellow from the Apples in Stereo, who supported the band (originally, as you may tell from some of the singles here, just Leaper himself having fun with a four-track) by releasing some of these singles on the Elephant 6 collective label. Since then, Leaper has formed a real band & relocated to Portland, & with one real album under his belt - 1997's *Hooray For Tuesday* - this collection of singles, including some unreleased stuff, will keep me happy until they release something else. Meanwhile, you, you potential Minders acolyte you, dig in - the songs are short, they pack a punch, & you might learn a little something before it's all done.

NO OBSCENITY or INDECENCY

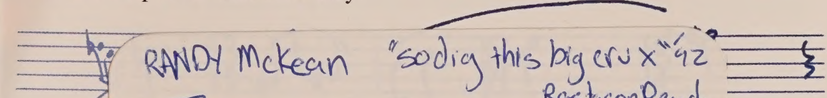
I RECOMMEND: 4, 11, 12, 5, 16, 10, 2, 15, 14, 3, 8, 9,

ROTATE HEAVYNESS

reviewed gary 22september1999

Minders Early nov '98
songs 7 fall 98
AMPEX 456
AMPEX
TEAC
THE MIND
the MINDERS
the MINDERS
the MIND
MINDERS

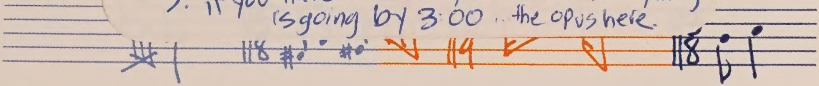
Recorded April 20, 1991 at Westrax Studios, New York City.
Engineered by David Baker. Mastered by John Acoca at
Sonic Images in Cupertino, California.
Art direction: Suzanne Dycus
Backcover photo: Kristina Perry



RANDY McKean "so dig this big crux" '92
JAZZ
Rastacan Records

free form crux jazz not to be disassociated with Bitches Brew. Very cool listening for long stretches at a time. #1 is a bit "too" free form for radio (long gaps of silence) 5 as well
'outway way cool .. try it if you want' 8 as well
7. more traditional with bass as main focus
9 with drums laying cool beats. good track
3. if you have time. very even keeled. everything is going by 3:00 .. the opus here.

Thanks Michelle
Van Na Rendon;
Suzanne nd Evan
Smoker Woods;
Lawrenc utemen.
Special vid and
Curt. Ex



This recording is dedicated to Anthony Braxton.

© 1991 Randy McKean BRD-012 ℗ 1992 Rastascan Records

For more information about other Rastascan recordings, please write for a free catalog:
Rastascan Records, PO Box 3073, San Leandro, CA 94578-3073

RANDY McKEAN

SO DIG THIS BIG CRUX

with Paul SMOKER
Drew GRESS
Phil HAYNES

KVRX
KTSB

The French Kicks
Vagrant
Heavy

Two Thousand
Rock
Keef

This is great summery indie-rock. Easy-breezy light guitar licks, nigh-unintelligible lyrics, and an infectiously bouncy groove sell this record hardcore. It is almost like I am young and dumb again, speeding down the highway in August with the windows down at two in the morning with some buddies; we're all high on Nitrous and laughing and laughing.

That is the entirety of this review.

Recommended: 1, 2, 3, all of them are awesome
FCC: I don't think any of these are dirty, but I can't really make out what dude is saying. If you hear anything-- and I don't think you will-- please make a note of it here.

french kicks

TWO THOUSAND

File Under HAA

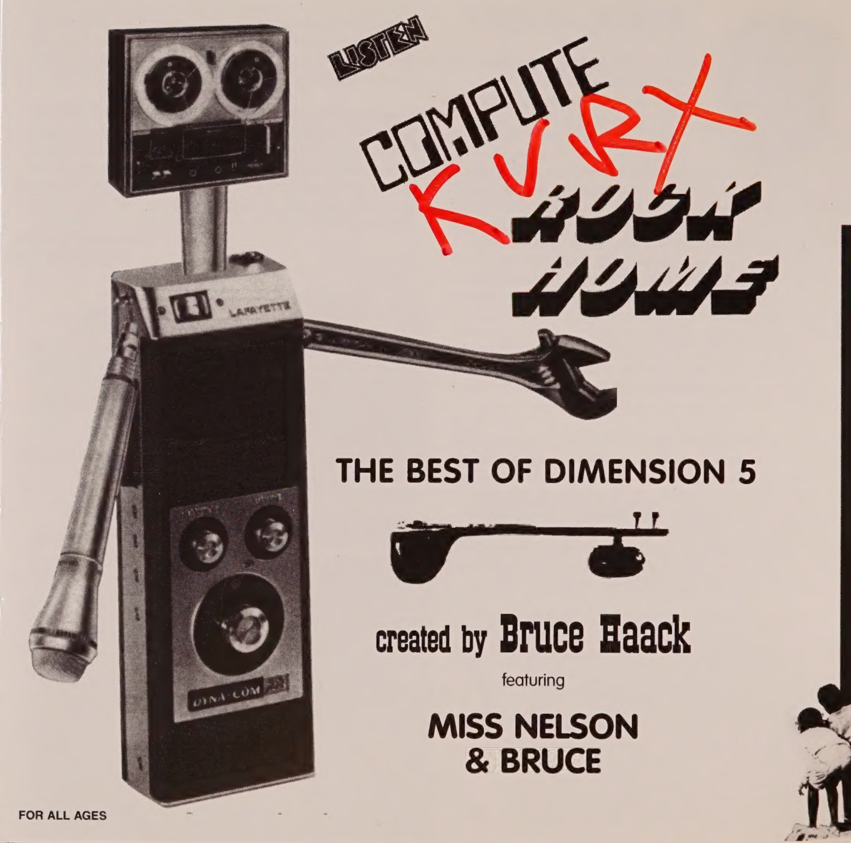
Artist: Bruce Haack & Esther Nelson
Title: Dimension 5 Presents: Listen Compute Rock Home
Label/Year: Emperor Norton 1999
Genre: Spoken Word/Children's Music/Electronic
Rotation: Heavy as can possibly be, play this!
___________(No Indecencies)________________

Comments: One of the most amazing things I've heard! This is up there with that Terry Taylor cd. Bruce Haack made these educational records by building his own instruments and coming up with these thematic structures that just rock! It's hard to believe, but this man who's tempered children's music with Avant Garde elements in a witty, personable, and totally unaffected delivery put out many of these recordings in such a way that they sound like they were intended for the future. Haack was friends with electronic music pioneer Raymond Scott and worked on inventions together. Miss Nelson also lends her talents to these recordings- it's very clever and fun.

Recommends: 7!, 2, 6, 9!!, 3!, 11, 8, 10, 4, 12-14, and track 15 is nice to listen to when you are down

Reviewed by Patrick Healy on 10-21-99

eans a lot when the



LISTEN

COMPUTE

KVRX

ROCK HOME

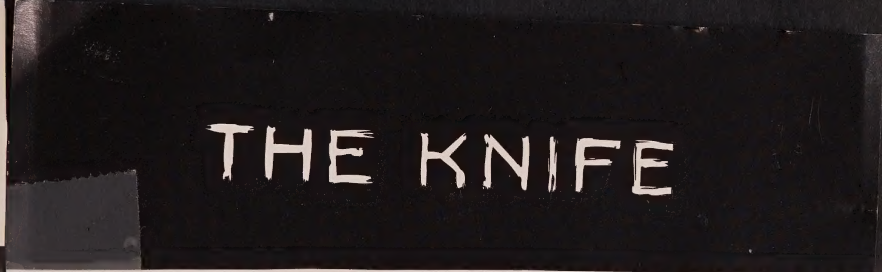
THE BEST OF DIMENSION 5

created by **Bruce Haack**

featuring

MISS NELSON & BRUCE

FOR ALL AGES



The Knife
Radio EP
Mute
2006

Rotate Heavy

07.05.06 by alexandra dibrell

I'm rating this heavy for one song, track 3, which is very very good. Otherwise it would probably be medium. The first two and the last song might end up growing on me but I'm not exactly giving them a chance. Anyway each song is danceable and they show variety and the female Swedish vocals are quite enchanting. But Heartbeats is really just really good. Try out the other 3 and see what you think. They all beg to be remixed and played loud in cars and on dancefloors.

Jose González cover
↳ NO, JOSE COVERED THEM
↳ oh.

All clean
Recommended: 3, 4, 2, 1

How to Meet The Knife

Step 1) Place CD into your CD Player
Step 2) Listen
Step 3) Anxiously await the delivery of The Knife's new album

Silent Shout

Available July 25th, 2006

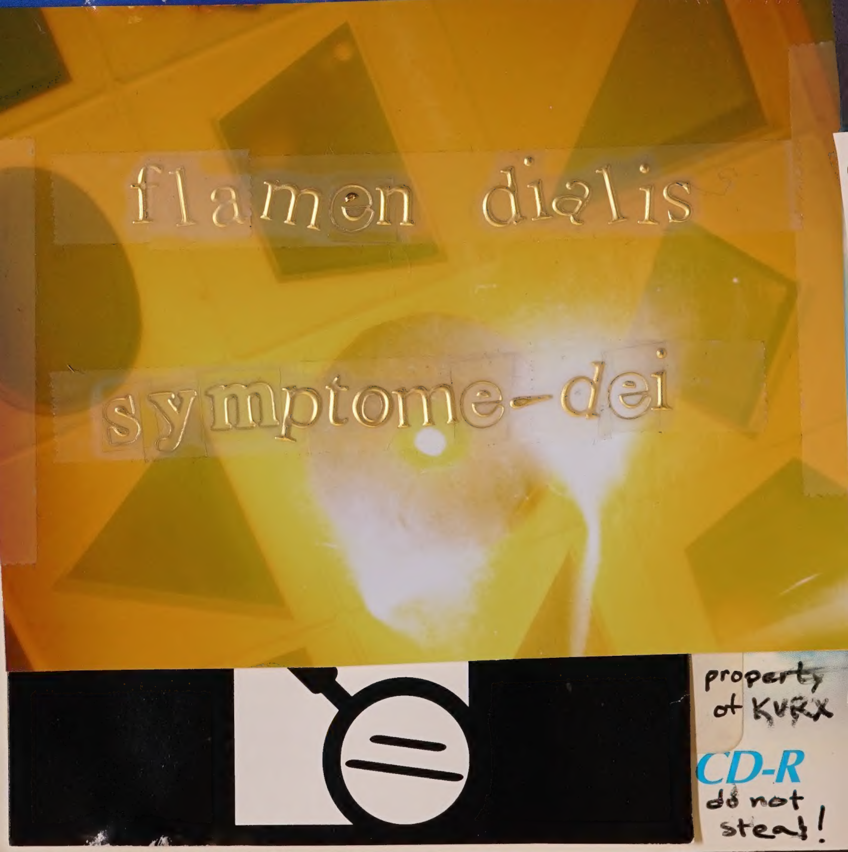
TITLE

Artist: Flamen Dialis
Album: Symptome-Dei
Label/Year: MIO Records '79
Genre: Experimental Electronic Jazz
Rotation: Heavy
Recommend: 12, 7, 6, 13, 3, 10

Comments: From dreamy to dissonant to epic to cartoon-y, Flamen Dialis paints a smooth, weird soundtrack that is strangely soothing, while maintaining a cerebral mesh of psyche music that is utterly transfixing and urgent. This French band, which got its band name from the Roman term meaning "ancient pagan priest," was a side project of some of the members of the Yecta Plus Band. They released only this album and an extremely rare single. It is unfortunate that critics compare it to crappy prog stuff because this is so extremely listenable and enjoyable. It sounds almost like chamber music, but it is accessible and fun. It has an alien feeling that puts it in this genre, yet a spontaneous, amateur, so familiar experimental take on that alien feeling. Extremely cool, arty music with varied instruments like mellotron and squeaky Eastern woodwinds, so unique! I love the chanting vocals that swell over the freaky analog synth, and also the use of panning is so weird. Listen to track 10, "Le Village du Diamanche Matin," if you like Renaldo and the Loaf.

Reviewed by Rosemary French on 2/22/08

KVRX



flamen dialis

symptome-dei

property of KVRX

CD-R

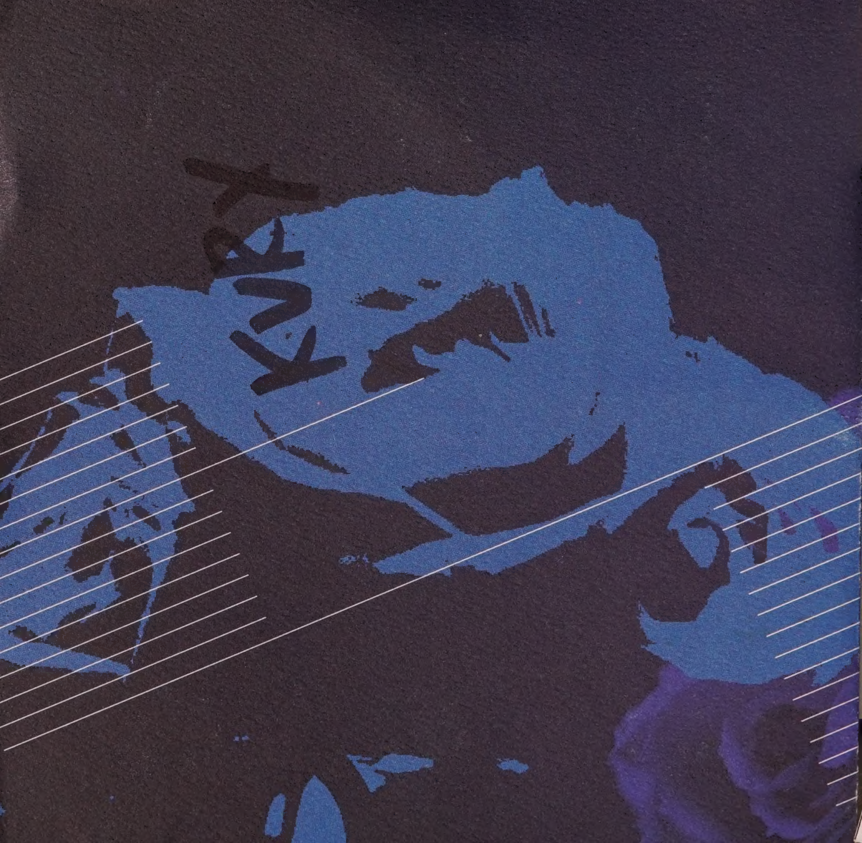
do not steal!

Ova Looven **Artikal Records**
58:34 **Electronic (TX) Heavy**

Ova Looven is a new NYC/Austin collaborative project between former **Antarctica** members Chris Donahue, Glenn Maryansky, (& Steve Depalo, who was sort of in Antarctica), and former **National Skyline** guitarist James Minor. They've abandoned Antarctica's moody rock style to focus on electronics, resulting in a very **New Order/Depeche Mode**-ish, dancefloor-oriented sound. Dark beats and layered synths drive behind spacey guitar lines and morose vocals. Catchy melodies keep it moving but space-outs are not uncommon either. So don't look at this band as another group of former emo kids jumping on the 80s retro bandwagon …doing so would be a great disservice to a very talented group of musicians who provide the perfect mix of somber listening and opportunities to get your lazy rocker butt on the dancefloor.

-Lacey T. 2003

All Clean. Recommended: 5, 2, 3, 9, 7



KNAT

Artist: John Acquavia

Title: Skills

Label(Year)**:** K7

Rotation:
[✓ Lt.] Md. Hvy.

Genre: Dance

1. Sounds like Jesse Jackson preaching on the importance of house music
2. deep house w/Diva sample
3. Faster track w/better bass, no vocals
4. synth drums + samples
5. Fast house track w/tribal drums ☆
6. Cheesy club track
7. A little less cheesy, more samples
8. mellow breaks + electronic voice samples
9. slow, Diva vocals
10. Hard bassline, cheesy vocals
11. Fast bass w/repetitive "The freaks Come Out" sample
12. Faster track w/piano synth samples
13. 80's tribal
14. repetitive vocals
15. Almost techno w/electro samples
16. good breaks + bass ☆

01 FINGERS INC. → CAN YOU FEEL IT → WESTBROOK
(LARRY HEARD) PUBL.: COPYRIGHT CONTROL

02 BLUNTED DUMMIES → HOUSE 4 ALL → DEFINITIVE
(CEASAR, JAMES) PUBL.: PLUS 8 RECORDS

03 JOHN ACQUAVIVA PRESENTS THE JAMES GANG → HUMMER → UNDERDOG
(ACQUAVIVA, JAMES) PUBL.: LA MAISON DE LA CASA HOUSE INC.

04 NIGHTMARES ON WAX → DEXTROUS → WARP
(EVELYN, HARPER/NIGHTMARES ON WAX) PUBL.: WARP MUSIC/EMI MUSIC

05 LAJ & QUAKERMAN → RESTORATION → FIASCO
(LAJ & QUAKERMAN) PUBL.: SPECTRAL MUSIC/STUCK MUSIC/WESTBURY MUSIC

06 THE PREACHER → THE GOOD OMEN (T. S. CLUB EDIT) → DOWNTOWN BASE
(CASSANI, FACIBENI, PAROLISI/DEL PRINCIPE) PUBL.: SYM MUSIC ISRC: IT-L01-97-00442

07 THE BOYZ FROM BRAZIL → CHICA CHICA BOOM CHIC (STARS MIX) → YA BASTA
(W. GORDON, O.SANTIAGO) PUBL.: COPYRIGHT CONTROL

08 SALT CITY ORCH → I WRITE THE BOOK(HARDBACK DUB) → PAPER REC.
(HOLLWAY, EASTWICK, BRADSHAW) PUBL.: COPYRIGHT CONTROL

09 PHUTURE → WE ARE PHUTURE → TRAX
(DJ PIERRE, SPANKY) PUBL.: SANLAR PUBLISHING

10 LAURENT GARNIER → COLORED CITY → F-COMMUNICATIONS
(L. GARNIER) PUBL.: BASIC GROOVE

11 CEVIN FISHER → FREAKS COME OUT → SUBVERSIVE
(K. FISHER) PUBL.: EVOL FREE MUSIC (ASCAP)

12 RAMIREZ → LA MUSICA TREMENDA(LA TORMENTA MIX) → ZYX
(PERSI, RIZZATO, MORATTO) PUBL.: ED. MUS. CAMALEONTE ISRC: DE-A31-97-01076

13 MASSIVE MAN → C'EST WHAT → EC RECORDS
(GERT-JAN BGL, DIRK-JAN HANEGRAAFF) PUBL.: SENSURREAL/LEC

14 V → RELEVANCE → AQUATRAX
(C. COWIE, R. MILLER) PUBL.: 7PM/SONY MUSIC

15 BLUE ICON → DO THIS FUNKY MOVE MIX → STEALTH
(P. BUIST & E.L. BOELLAARD) PUBL.: DUTCH REBEL MUSIC/COPYRIGHT CONTROL

16 X-PRESS-2 → TRANZ EURO EXPRESS (I. POOLEY MIX) → JUNIOR BOYS OWN
(ROCKY, DIESEL, A. BEEDLE) PUBL.: CHRYSALIS MUSIC/BMG MUSIC PUBLISHING

!K7072CD
RTD 387.0072.2 [43]

Artist: Vijay Iyer
Title: Panoptic Modes
Label: Red Giant

Rotate: Heavy
Genre: Jazz
Year: 2001

Vijay Iyer seems to be a disgustingly talented person. He came to music seriously only after receiving degrees in physics and \cognitive science. But in his most recent incarnation, he's a 20 - something New York jazz pianist and composer, and it seems to be working well for him. He's toured and played in styles from hip hop to world, but compositionally, it's obvious that jazz is his home. My favorites of his compositions are fairly rhythmically complex, often with melodies that sound like he's a fan of modern classical music, as well. I'm not that crazy about Mahanthappa on the sax, but that could just be because his sound is on the nasal side of the alto. Just a personal preference. As for the rest of the band, I'm not that familiar with them, except that drummer Derek Phillips plays with Greg Osby. But they're perfectly acceptable.

If you like a particular track, check the booklet for Iyer's commentary on it.

Recommended tracks: 2 (goes through all sorts of interesting permutations at the end); 5 (wobbles); 6 (melody sounds modern classical); 7 (pretty harmonies); 10 (Sure, it's easy to play those rhythms in the pocket. Sure.)

Indecencies: None.

Reviewed by Sarah Norris, Close Enough for Jazz, 1/6/02.

01	INVOCATION	6:07
02	CONFIGURATIONS	6:41
03	ONE THOUSAND AND ONE	8:30
04	HISTORY IS ALIVE	4:41
05	FATHER SPIRIT	6:19
06	ATLANTEAN TROPES	6:54
07	NUMBERS (FOR MUMIA)	1:43
08	TRIDENT: 2001	7:18
09	CIRCULAR ARGUMENT	4:47
10	INVARIANTS	8:19
11	MOUNTAINS	4:41
		66:02

KVRX

All compo[illegible] by Vijay [illegible] Multip[illegible] usic - SESA

Artist: Various (Mostly Explosions In The Sky)
Album: Friday Night Lights Soundtrack
Release: 2004

Label: Hip-O
Genre: Rock TX
Rotation: Med

Hey now look, let's not judge here. First of all, the decision to review this was made, first, on a personal recommendation by Big Cheese John Gross – which really would have been enough – but then, second, he says it's chock full of this band, Explosions In The Sky. I'm gonna be honest and say that I hadn't exactly heard much of said band, but damnit, John was just so giddy about them, so I figured they couldn't be so bad (besides they clearly have a great band name going for them)(Only later would I understand just how out of the loop I was at the time. Evidently, not only are they from Texas, but from AUSTIN even.). So on went the listening. First off, not having seen the film, I'm going to guess it is slightly more…contemplative…than Varsity Blues (What? No Foo Fighters?). From the first track, the soundtrack goes for a much more introspective sound. The wistful mood, driven largely by clean, delayed guitars (as well as violins at times), continues throughout as an unifying element tying the various artists' tracks together into a 53 minute daydream about younger days. Aw, high school. Although the mood is pretty consistent, the subtle movements in the music that cause you to sit back and imagine wide open West Texas landscapes are really the most rewarding part of the album. Even if *that* was cheesy, worry not kids, there's very little cheese to be found anywhere in the actual album. Give this one a chance. (Nudge, nudge, wink, wink – it's a TX artist.)

Recommended tracks: 2, 3, 6, 11

Reviewed by Stephen V.M. (The Nation)

ORIGINAL MOTION PICTURE SOUNDTRACK

FRIDAY NIGHT LIGHTS

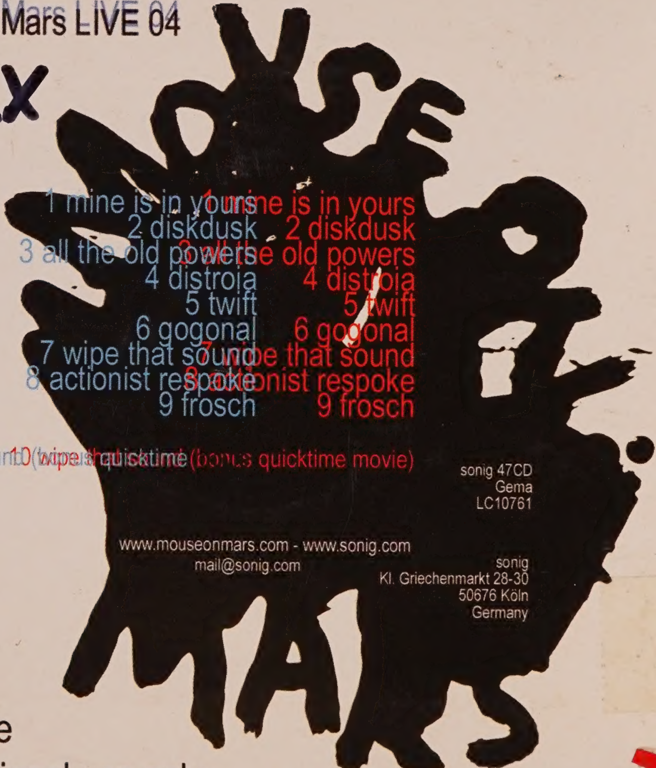
Artist: Mouse on Mars Genre: electronic
Title: live label/yr.: sonig 2005 Rotation: Heavy

After 10 years together, the electronic wizardry of Mouse on Mars(Andi Toma and Jan St. Werner) have finally released their first live record. Their performances are a blend of acid-drenched bass lines, funked-out beats, and dirty synths with odd samples and vocals and a unique glitchy aesthetic. This CD is cultivated from the best takes on their 2004 tour across the US, which included Austin, and my they are a treat to experience! However I would contend that some of their more recent material takes a more middle-of-the-road pop/rock style than the outlandishly funky cartoon frenzy of other-worldly electronica they have produced in the past. Thusly, I do not recommend track 1. Yet for some fresh live versions of some of their classic tracks, this CD delivers. Mouse on Mars is sort of like the “gateway drug” to electronic music. Even people that claim to dislike electronic music find their music irresistibly catchy and oddly infectious. So take a hit off one of these joints and get high on the genius of modern German music!

Indecent: None Recommended: 2!, 4, 5, 6!, 8, 9!
Reviewed by E. Ragsdale 10/05

Mouse On Mars LIVE 04

KVRX



1 mine is in yours
2 diskdusk
3 all the old powers
4 distroia
5 twift
6 gogonal
7 wipe that sound
8 actionist respoke
9 frosch

10 wipe that sound (bonus quicktime movie)

1 mine is in yours
2 diskdusk
3 all the old powers
4 distroia
5 twift
6 gogonal
7 wipe that sound
8 actionist respoke
9 frosch

10 wipe that sound (bonus quicktime movie)

sonig 47CD
Gema
LC10761

www.mouseonmars.com - www.sonig.com
mail@sonig.com

sonig
Kl. Griechenmarkt 28-30
50676 Köln
Germany

not for sale
for promotional use only

original cd comes with 20 paged booklet

Mstrkrft
Genre: Electronic
Last Gang Records 2006

The Looks
rotation: heavy
Christopher Ainley 09/22/2006

From the ashes of the split of Death From Above 1979, Jesse F. Keller brings his side project to full life. The former DFA1979 bassist teams up with his friend Al-P to form the electronic duo Mstrkrft (Apparently, the name is supposed to be pronounced "master kraft"). In their debut album, *The Looks*, they produce a very catchy and entertaining electronic display.

Indecencies: none heard
Recommended: 2, 3, 4, 5, 6, 7, 8

KVRX

LAST GANG

— RECORDS —

PLANETARY

800-254-2543
planetarygroup.com

ADDS
06/19 & 06/20

Knowing that someone from one group is also in another, more established group, can sometimes cause you to form expectations without even thinking about it. **MSTRKRFT** is made up of Death From Above 1979's Jesse F. Keeler and that band's producer, Al-P. They have rocked a bunch of solid remixes from artists like Bloc Party & Wolfmother that indicate the duo is an expert at toeing the line between experimentation and accessible rhythm. Kind of like Daft Punk's crazier younger brothers.

Recommended Tracks: 1, 2, 8

RIYL: Daft Punk, Erol Alkan, DFA 1979

Artist: Madlib (Beat Konducta)
Album: Movie Scenes: Vol. 1-2
Genre: Hip- Hop
Label: Stones Throw

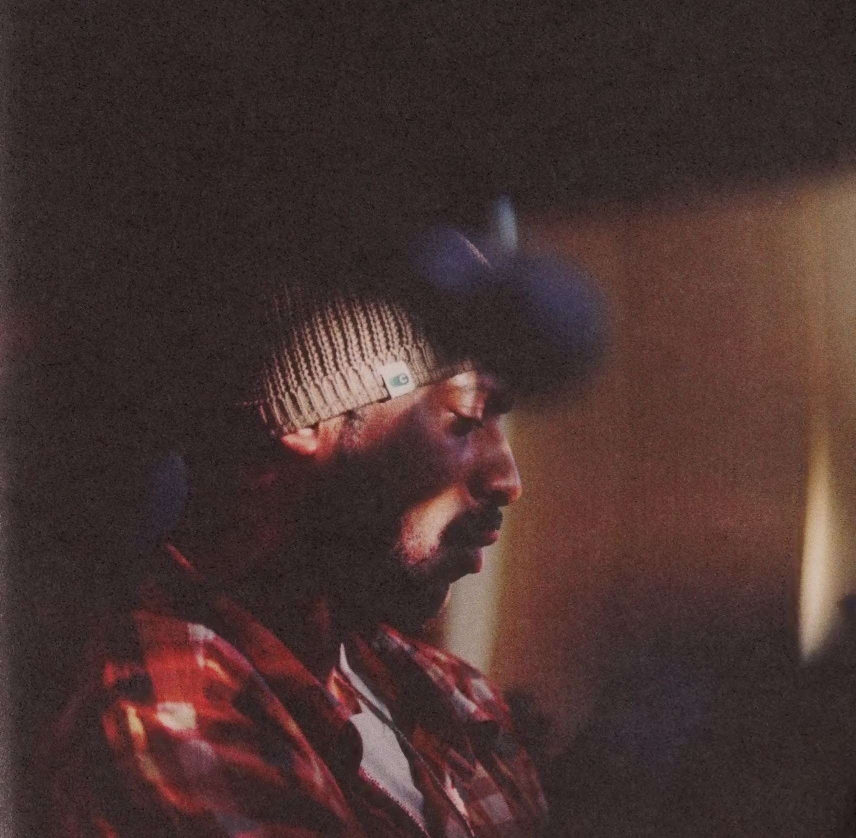
Rotate: Heavy

It seems like every month or so Madlib brings us another project under another moniker. This month The Beat Konducta brings us "Movie Scenes: Vol. 1 - 2." The album is full of jazz, soul and everything else Madlib has found while digging in the dusty crates. Clocking in at 35 tracks he brings some real bangers and some tracks that are at best just filler. Never fear, because the good tracks are sizzling with the gritty, no quantize style that Madlib has become famous for. The songs are for the most part instrumental, but he does add the occasional vocal sample. A couple of these samples use naughty words, but I think I spotted them all. On a final note, there are 35 songs, so these puppies are a little on the short side. Be ready to have something else cued up and "listen with a third ear." WHEN DO WE GET MORE MADVILLAIN???
p.s. check out the pictures of the Loop Digga Hideaway…looks like heaven.

-Andrew Shearer

Excessive use of N-word

Recommended: 15!!!(slow starting), 22, 14, 16, 35, 7, 28, 21, 25, 18, 19, 2, 5, 6, 32
SAFE HARBOR ONLY: 1, 2, 12, 14, 26, 27, 28



Bon Iver
For Emma, Forever Ago
Jagjaguwar 2008

Genre: Folk
Rotation: Heavy
By: Grant Lakeland 2/29/08

The name Bon Iver comes from the French 'bon hiver', meaning 'good winter'. It fits with the feel of this album, which conjures up cinematic landscapes of mountains and forests. Justin Vernon's high singing voice and minimal acoustic guitar lend an unhurried, timeless quality to the music, which is complemented by distant choirs. Stories of wolves, water and snow add to the natural imagery, but closer listens reveal a more troubled mind, perhaps out in the wilderness to make peace with himself. In the context of the album, the brass on 'For Emma' sounds a bit intrusive, but that, along with 'Lump Sum' and 'Blindsided' have more of a rhythm to drive them along, making those songs a little more radio-friendly, although none of the tracks immediately stand out. Instead, this is a beautifully understated album that definitely rewards repeated listening.

Indecent: 6
Obscene: None
Recommended: All, but especially 8, 2 and 5.

KVRX

Artist: Mr. Scruff.
Title: Keep it Unreal
Label(Year)**:** Ninja Tune
Genre: Electronic

Rotation:
Lt. Md. [✓ Hvy.]

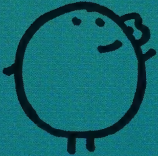
1. Short intro
2. Nice. ★★★★ Trip-Hop
3. Nice old swing samples. Jazzy. Acid Jazz ★★★½
4. Laid Back Trip Hop ★★★½ with Piano
5. Nice soul beat with soul singin ★★½
6. Big Beat. ~~[illegible]~~ Corny samples ★★
7. Nice Trip-Hop ★★★★
8. Up-tempo. Nice vibes ★★★★
9. Ok beat, mid tempo. Ok Sample. ★★
10. Nice song about a whale ★★★½
11. Hip-Hop with Roots Manuva. ★★★
12. Happy Trip Hop ★★★½
13. Decent Mid tempo Trip Hop ★★½
14. Nice song About fish ★★★★

File Under MRS

Play this SHIT!

Reviewed by (Date): John Holland 6/9

V K R X



andrea, aftab, andy barlow, andy votel, alex howie, andrew jervis, aim, adam russ, ben wilcox, lobsang barney, buffy, veba, bob jones, gip, lubi, chico, ez, dubism dom, bob harding, jim g[illegible]eve, blair, nick johnston, ben wilmott, bernard moss, pete lawrence & katrina, riz maslen, paul jason fredericks, cliffy, perin, sofia, martin soundman, steve & kerry (internet,internet), mark schiller, mk & the po-po, brian (aberdeen), benoit & laurence, laurent, chubby hooves, crispin & nikki, chris jam & paula, jai moodie, courtney k[illegible] & leicester chaps, amr, khaled, jonny reggae, chris bibby partisan, clive hunte, craig sergeant, dave walker, howie, mark rae, steve mullet christian, eliza, matt trigg, darren laws, phil browne, krash slaughta, ashley beedle, harvey, patrick forge, dave rofe, ross allen, mike chadwick, si g., shane, moonboots, massimo, rob da bank, calvin bush, ben turnip, doug smith, dj yoda, phil & jo (cork), edd pi[illegible], andy spence, martin brew, treva whateva & sarah & [illegible]ill, ian & kate, t[illegible]dos, joanne wain, emma warren, jockeyslut, fiona & frog[illegible]on, b[illegible] & jimbo, fi ball, [illegible] manuva, min, gary maclarnan, guy morley, wal, georg[illegible]yn, warp, gus mckechnie, belfast chaps (marty, stan, dave, gary, lyndon), hospi[illegible]e (t[illegible] & chris), hamish, irfan, im[illegible]shadraq, crystalize, tai, subliminal darkness, josef, luke & ju[illegible] jayne compton, funk boutique, jake purdy, jon ward, gary aspden, jason boardman, james mad drums, j.c., jamac, jack & anja, al lindrumm, morten remmer, thomas knak, dj schack,

steve wrigley, steve thorpe, keir, duncan, kelvin andrews, liam duggan, martin desai, luke vibert, white noise, lee bright, micke, marcus maack, dj morpheus, matt thompson, maria & ged & babby, klaus & m[illegible] sou[illegible], mark one, nick manasseh, spikey t, mikey thom[illegible]n, andrew davis & chair, mr. bongo, mixmaster morris dancer, john friendly, neil boorman, ross clarke, ollie [illegible]ling, on-u-sound, phil kirby & nicky, pork, cobby, beige & the hull misfits, elliot, miles, ben & pete @ paper, warren

edmond, suhail, pete quicke mccheese & all the merry ninjas, peter parker, phil korbel, q-burns, rachel newsome, will ashon, rob luis, damien harris, mr. sho'nuff, steve wright, soma, graham massey, steve smith, tim ellis, eric barker, tiny naylor, kush & ten sui, vadim, mark b, wai wan, sally, harvey & steve @ zzonked, dj silver, time bomb, sneaky, steve (harrogate), bassment, jenny chan, mad anna, vestax, nucleus dub, mary anne hobbs, stan chow, oldcut, ollie & the herbaliser, funky fresh few, claire mahoney, johnny moy, jimpster, strictly kev & p.c., phil & the swansea pranksters, andy madhatter, tomas, martin o'brien, brian (café pop), mark goodliff, mum, dad, bernie & john.

Artist: Neil Hamburger
Title: *"Laugh Out Lord"*

Label: Drag City 2002
Genre: "comedy"

Neil Hamburger, AMERICA'S $1 FUNNYMAN is back with his fifth album, and my god is it unfunny. spectacularly unfunny. unfunny beyond your wildest dreams. his observational humor isn't observant, his "risqué" material is forced and tame, and his jokes sound like the kind of thing you made up when you were five years old and thought were absolutely hilarious and kept telling your parents and relatives and anyone else who would listen until they wanted to strangle your stupid ass. for example: "why did Julia Roberts rub shit on her vagina? because she was horny!" or "why is Madonna wearing a cowboy hat on the cover of her latest album? to cover up her bald spot!"(both from trk18) those two jokes give you a pretty good idea of the weird, completely non-sequitur "humor" on this album and also illustrate exactly why you should love it: BECAUSE IT'S SO BAD IT'S ABSOLUTELY FUCKING HILARIOUS. you haven't lived until you've heard this pathetic sad sack try and make jokes about AOL owning everything (trks11 and 13) or George W. Bush (trk39) or religion (the 12-minute trk40) and FAIL. EVERY. TIME. the only real responses he gets are when people yell insults at him, except on trk39 when he gets tons of applause for telling patriotic jokes (after the crowd turns on him for making fun of W.) there are so many little details i love about this album, like the obviously canned applause on trk1 or the way Neil follows almost every joke with a resigned sigh, or the fact that many of the tracks are only seconds long because they consist of a single "joke." also included are two songs (trks2 and 36) that are just as bad as the jokes and would actually go pretty well on Roy's novelty show.

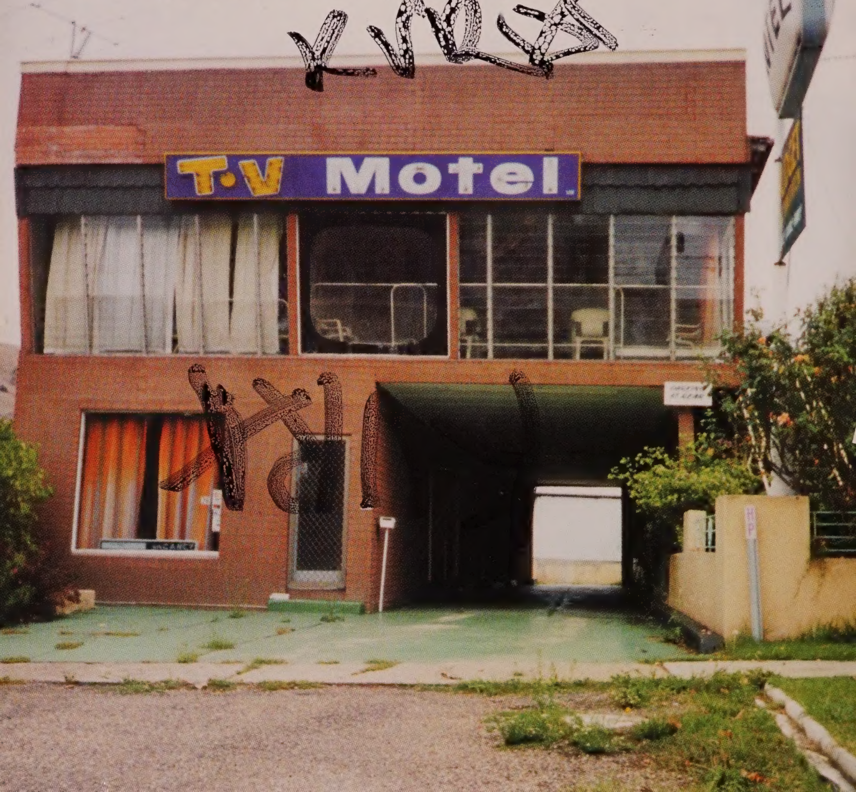
ROTATE HEAVY

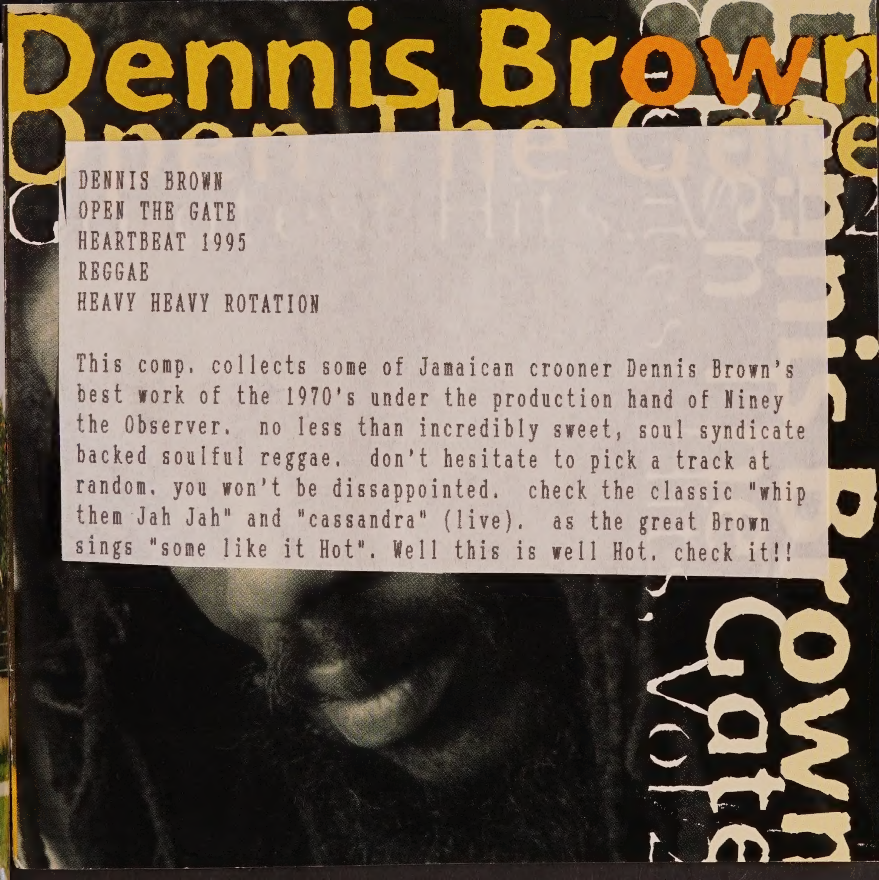
indecent: 18, 19, 22, 31, 39 **obscene:** 20, 35

recommended: just pick something! he's AMERICA'S $1 FUNNYMAN!!!

hek-tor the destroy-or 011002

Accommodation for Neil Hamburger during the making of this Album was provided by:

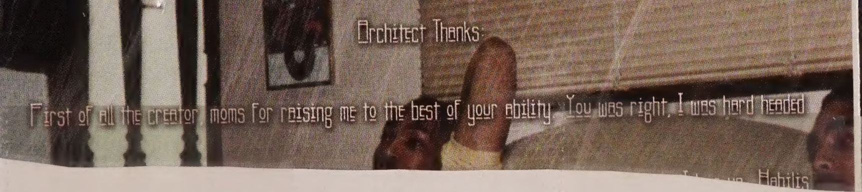




DENNIS BROWN
OPEN THE GATE
HEARTBEAT 1995
REGGAE
HEAVY HEAVY ROTATION

This comp. collects some of Jamaican crooner Dennis Brown's best work of the 1970's under the production hand of Niney the Observer. no less than incredibly sweet, soul syndicate backed soulful reggae. don't hesitate to pick a track at random. you won't be dissappointed. check the classic "whip them Jah Jah" and "cassandra" (live). as the great Brown sings "some like it Hot". Well this is well Hot. check it!!

Heartbeat CD HB 1[illegible] ℗ © 1995 Poli-Rhythm,
Ltd., One Camp Street • Cambridge,
[illegible]usetts 02140 USA. Printed in Canada.



Architect Thanks:

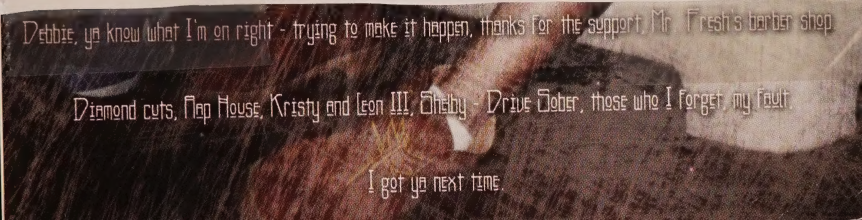
First of all the creator, moms for raising me to the best of your ability. You was right, I was hard headed

Habilis

Artist: Architect AKA Greg Grammar
Album: Poetic Drafts
Label: Blue Print
Genre: hip hop
Rotation: light
Tracks: 3, 6, 9, 11, 13
Indecencies: Littered throughout tracks 2,3,4,6,8,9,11,13

File Under ARC

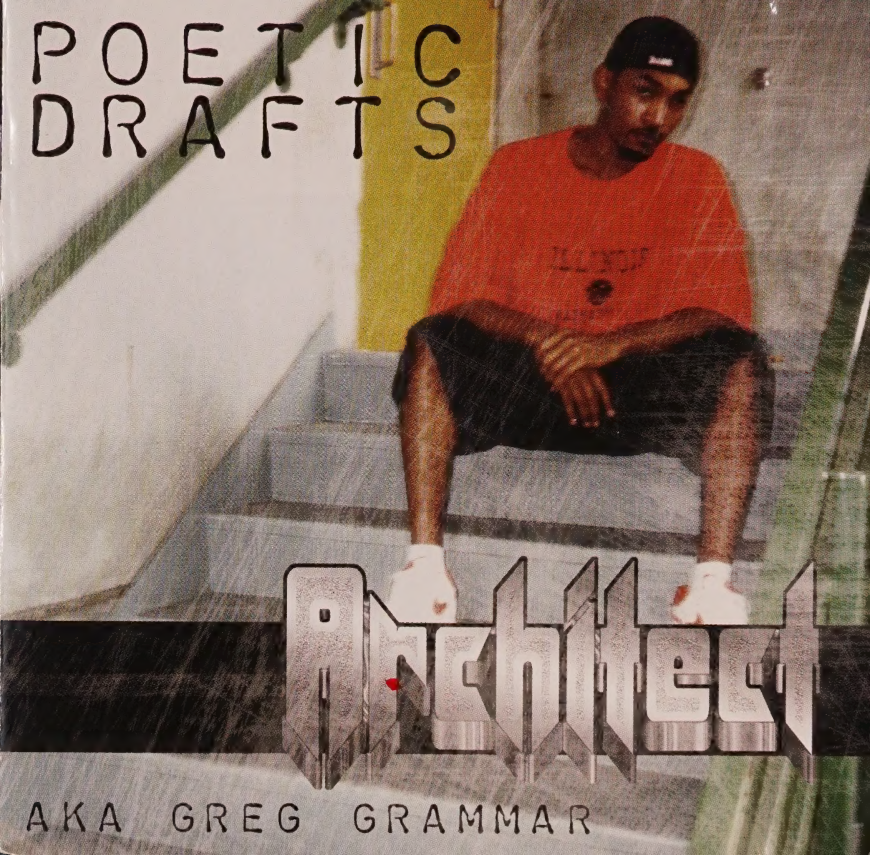
For an independent hip hop album, this is pretty tight. Grammar's got an aggressive, nasally flow that blends well with the above average beats. He proves that he's got some skills, and the best cuts are when he shares the mic with his hungry guest MCs. Production isn't too bad either, and the overall consistency of the album doesn't leave the listener disappointed. This guy could be turnin some heads in a few years.



Debbie, ya know what I'm on right - trying to make it happen, thanks for the support, Mr. Fresh's barber shop

Diamond cuts, Rap House, Kristy and Leon III, Shelby - Drive Sober, those who I forget, my fault

I got ya next time.


POETIC
DRAFTS
Architect
AKA GREG GRAMMAR

Lizzo LIZZOBANGERS
Hip Hop oh so Heavy
Totally Gross National Product/2013
florian, 9/20/13 x-hiph-10065

LIZZOBANGERS is just as awesome as the cover art and liner notes would lead you to believe. This album is damn RAUCOUS. Pretty much every track on here is fightin' music, with Lizzo's boisterous, often weirdly righteous-sounding (yet surprisingly non-vulgar!) lyrics over Lazerbeak's aggressive productions with plenty of dat flaaash. The point is everything about the album is really in-your-face and it's awesome and fun. This big beautiful black rapper/sanger has Minneapolis local legend written all over her, I bet her live shows are insane.

OBSCENITIES: track 7 kinda... (*all these hoes wanna suck my uhh*) but it's lizzo saying it so it must be metaphorical

INDECENCIES: track 2 (at the very very end), track 5
RECOMMENDED TRACKS: 2, 5, 9

LIZZO
BANGERS
UNGLASSES
AND
BAIL MONEY
IJUANA DEAT SQUA

Artist: BLACK ANGER

Title: MAXED OUT SINGLES

Label(Year)**:** IMPACT / 97

Genre: HIP HOP

Rotation:
Lt. Md. [✓ Hvy.]

---

① 206 MIX TAPES - BEAT IS HELLA DOPE! THIS SONG IS VERY VERY NICE PLAY THIS!!! → GETS A 5+ ⊗

② CONSCIOUS ATTACK - BEAT IS FUNKY W/ ORGAN; THESE KIDS ARE TIGHT → 4 ⊗

③ VIOLENCE - WIERD ASS BEAT; DOPE LYRICS; CUTS ARE NICE → 3 ⊗

④ FEEL WHAT I FEEL - DOPE BEAT → LOVELY CUTS!! THIS SONG IS PHAT!! → 5+ ⊗

⑤ NO COMMERCIAL - THIS SHIT IS WACK! GETS A 1-2

⑥ CONSCIOUS ATTACK - (RADIO)

⑦ 206 MIX TAPES (RADIO)

⑧ CONSCIOUS (INSTR)

⑨ STILL NO COMMERCIAL - DOPE!! PLAY THIS SONG → 4 ⊗

Reviewed by (Date): NICK MALKIEWICZ (9-11-97)

File Under BLA

"...it grows out of oppression and capricious cruelty. It is logical and predictable if we know the soil from which it comes. People bear all they can and, if required, bear even more. But if they are Black in present-day America they have been asked to shoulder too much. The growing anger of (Blacks) is frightening to white America...and the things that need knowing, none is more important than that all Blacks are angry. White Americans seem not to recognize it." A man once said, "any Blackman in America that isn't angry is crazy."

the real janelle

brat girl

yeah, huh?

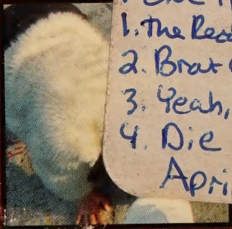
die

and i live in a townwhere the boys amputate their hearts

where eagles dare

7 59656 02192 0

Kill Rock Stars
120 N State St #418
Olympia WA 98507



Bratmobile The Real Janelle Kill Rock Stars

3girls - Allison - writes lyrics + sings. Erin plays guitar and Molly does drums. They have been around since 1991. They are simply wonderful - fast, raw + angry grrrls. They have done a few 7"s, compilations + one lp before this EP.

1. The Real Janelle
2. Brat Girl ⊗
3. Yeah, huh?
4. Die ⊗
5. ⊗ And I ...
6. Where Eagles Dare - Misfits' cover

Play Aug - they all rule! ☺

April Fresh Ho 4/4/94

BRATMOBILE

The Real Janelle

bratmobile the real janelle krs 219

the bangs killrockstar 2000
sweet revenge punk rock
heavy rotation

A bit tougher than the Rondelles, but not quite as skintight as the Donnas, the Bangs get loud and go fast on their second album, bending pop punk with a hard rock pull. With the grrrl vox, ripping riffs, and boy-crazy/boy-hating lyrics, journeywomen Sarah Utter and Maggie Vail at times seem the typical killrockstar material (not a bad thing). However, more than once on *Sweet Revenge*, the Bangs shine like the Eighties. In classic rock ballad form, “Undo Everything” softens the record with broken-heart lyrics and a teary chorus, “Everyone needs a hand to hold.” A few cuts later, on “Schick Shadel,” the Bangs are up and at it with harsh words and a tough guitar solo, sounding more and more like early Go-Go’s and the Bangles—who in fact were nascently named The Bangs. This version of the Bangs has all the moves of their predecessors. They can rock out, punk out, and leave it all out, closing the album with a sweet cover of Cheap Trick’s “Southern Girls.”

no indecencies / no obscenities --zafar s. 06/30/00
recommend: 8, 9, 6, 7, 5, 4

BANGS
BANGS
BANGS
BANGS
BANGS
BANGS
BANGS
BANGS
BANGS
ワになった人はこのページをじーっく
り見て好きなスタイルを選ぼう。どれもお
SWEET REVENGE

Aritst: A-Team (Aceyalone/Abstract Rude)
Title: "Who Framed the A-team"
Label: meanstreet **Year**: 2000/2001
Rotate: Heavy **Reviewed**: Jonathan Lee
Genre: hip-hop

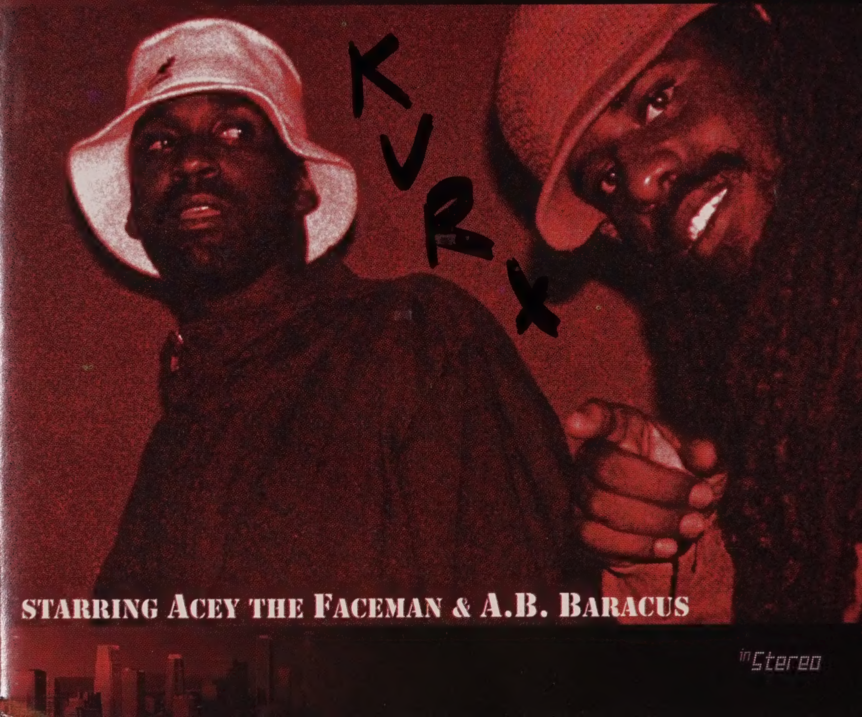
The facts: Underground legends from LA. This album consists of some of the freshest lyrics cuz Aceyalone and Abstract Rude are some of the dopest emcees. (enough hip-hop rhetoric yet)? Really, these guys are pretty good lyrists. Not too weird, not too conventional, dare I say just right.

All songs are indecent.

My favs: 9, 7, 3, 5

THE A-TEAM

WHO FRAMED THE A-TEAM?



KVRX

STARRING ACEY THE FACEMAN & A.B. BARACUS

in Stereo

Nervous Curtains
Genre: pop/rock TEXAS
Latest Flame Records 2010

out of sync with time
rotation: Heavy
Meggie Hilkert 10/26/10

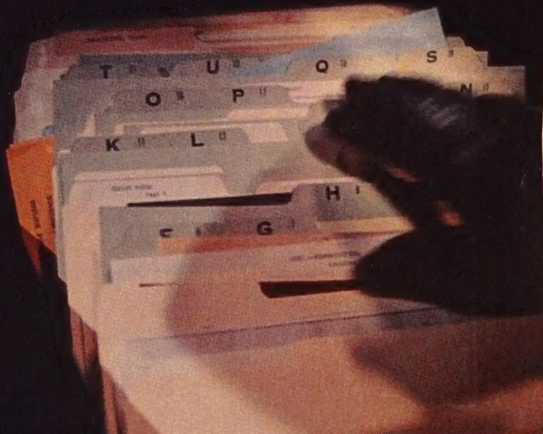
Nervous Curtains has the uncanny ability to make you feel uneasy – this album is filled with dark diction that paints a story of deceit, crime, lies and illness. Sean Kirkpatrick's lyrics are both well-versed and spiraling, creating an effect that draws you into the story of each song. My favorites on this album, "Bad Neighbor" (track 3) and "Losing Touch with One of My Senses" (track 4) have a bit more drive than the other songs on the album. The Minutemen cover "Jesus and Tequila" (track 9) is wonderful, and the closing track "It's Cramped in the Casket" (track 10) is upbeat with all of the gloom in the lyrics. This is a very interesting and well put-together album.

Obscenities: none
Indecencies: none
Recommended: 9, 10, 3, 4, 6

LATEST FLAME records
www.latestflame.com

NERVOUS CURTAINS

out of sync with time



Artist: Dudley Perkins
Album: Expressions (2012 a.u.)

Genre: Hip-Hop
Label: Stones Throw

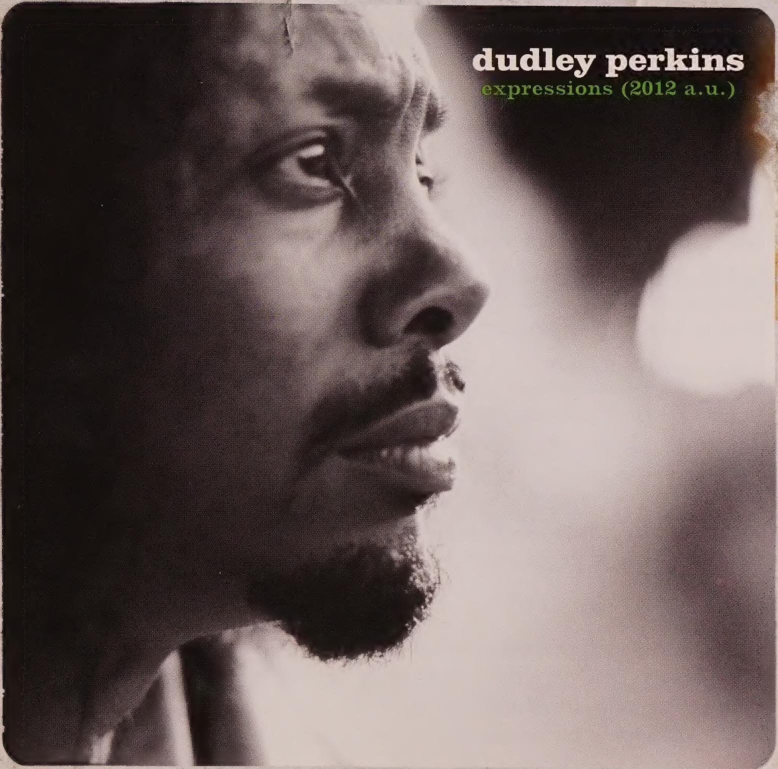
Rotate: Heavy

Dudley Perkins smokes a lot of weed. In the weed smoking hierarchy of hip-hop I'd say he is right up there with Devon the Dude. I was lucky enough to catch the Stones Throw party during SXSW and I must have seen Dudley get down on a dozen joints…and that was just while on stage. While we will probably never find out how Dudley got so funky (maybe all the sticky), his funkiness is impossible to question. This is the second full length from Dudley Perkins (aka Declaime) on Stones Throw and again this album is produced by Stones Throw's premier producer: Madlib. Dudley has a crazy delivery; he half sings, half raps his way through wacky tracks about being funky, smoking weed, ladies and dollar bills. Madlib's production is his usual sample heavy style with an extra dash of soul for Dudley. I tended to like the more up-beat tracks on the album, "Funky Dudley" probably being the hottest. Plus if you're feeling sick, the liner notes claims that "these songs cure colds. They're good for you." -- Andrew Shearer

Indecent: 7
Recommended: 1, 9, 5, 4, 2

dudley perkins

expressions (2012 a.u.)



Artist: Flat Duo Jets Album title: Two Headed Cow
Genre: Rock/Rockabilly Rotation: Heavy
Label/Year: Chicken Ranch Records/2008 Art Levy: 10-9-08

Now that the '80s nostalgia meter has died down somewhat, we can get back to chronicling the real music of that oft-dreadful decade instead of passing fads. Director Tony Gayton has been spreadin' the gospel of rockabilly duo Flat Duo Jets for years, first via word of mouth, then with his 2006 documentary *Two Headed Cow*, and now with this companion soundtrack, capturing the combo live in 1986 at their grittiest. Emblematic of a strung-out, coked-up Buddy Holly, FDJ made a marginal impact on the Athens and Chapel Hill scenes. Here is a set of noisy, minimal blues rock akin to the White Stripes but much more dangerous in its approach and feel. Guitarist/vocalist Dexter Romweber blasts through surf instrumentals (Tracks 3, 11), greasy bar-burners (Tracks 5, 7), and raucous rave-ups (Tracks 8, 9, 10, 12) with equal aplomb. His guitar tone and style cut through the speakers as he serves up blues, country, and even hot jazz licks, oftentimes within the very same song. Meanwhile, drummer Crow doesn't merely plod along behind him—he displays a jazz-like precision, alternately offering up nuance and texture on Tracks 6 and 13 and skin-busting power on 5, 8, and 9. Fire-and-brimstone howls on Tracks 16 and 7 provide raw emotionality, but Romweber can let his guitar do the speaking and pull tears out of even the toughest of rockabilly hounds (Track 13). The blood and guts of rock and roll can be immensely refreshing, so do yourself a favor: play this record and fight back against the tyranny of Journey and Bret Michaels.

Indecencies/Obscenities: Track 17 is indecent
Recommended tracks: 7, 3, 5, 13, 16, 4, 8, 9, 10, 11, 12

FLAT DUO JETS

TWO HEADED COW

Artist: Baby Mammoth Genre: Dance
Album: Swimming
Label: Pork 99' Rotate: Heavy

Album is dreamy, tripping through space;
Funk falls into the trance of a Baby Mammoth! Dig!

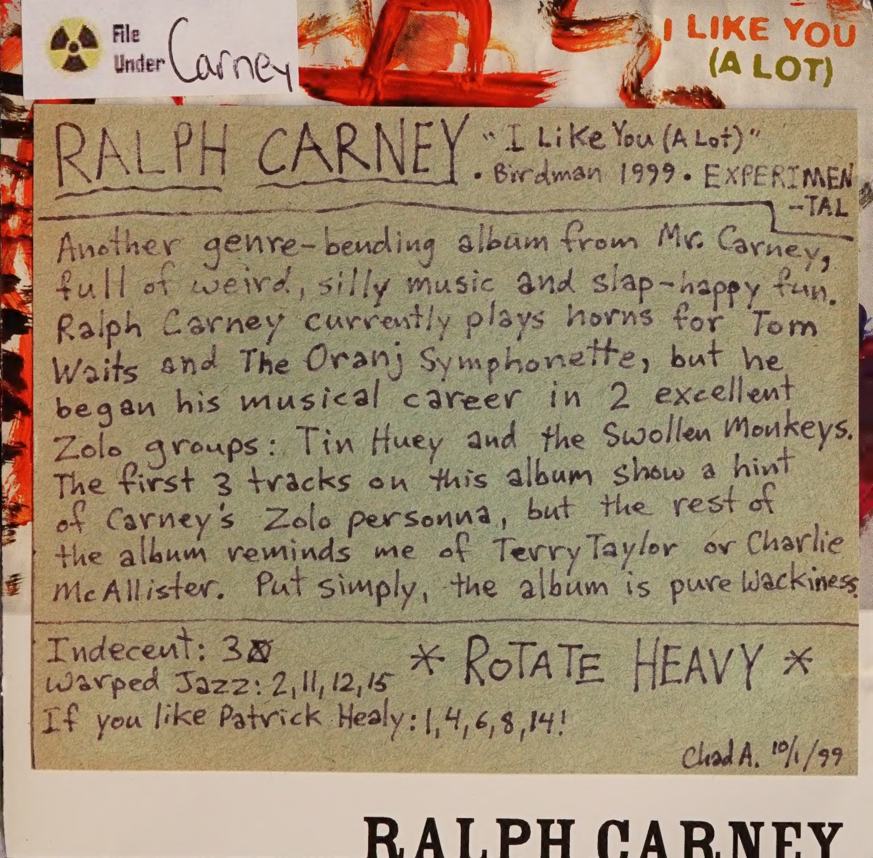
1. Electro Funk
2. Up beat Trance, Mama likes!
3. Sailing through the sky
4. Cowbells, keeps getting nicer!
5. Boring
6. Santana w/ a synthesizer
7. Very interesting if you wait, says shit
8. Sunbathing on Venus, life sucks!
9. Fractal surfing
10. Modern Exotic Porno
11. Bachelor Pad swanky jazz
12. 9:04 Ambient Tweak (Go have a smoke!)

Favorites in no order: 2, 4, 7, 8, 11, 12
Safe Harbor: 7
Reviewed by: Nancy Ribak 4/12/99

baby mammoth

swimming

KVRX



RALPH CARNEY "I Like You (A Lot)" • Birdman 1999 • EXPERIMENTAL

Another genre-bending album from Mr. Carney, full of weird, silly music and slap-happy fun. Ralph Carney currently plays horns for Tom Waits and The Oranj Symphonette, but he began his musical career in 2 excellent Zolo groups: Tin Huey and the Swollen Monkeys. The first 3 tracks on this album show a hint of Carney's Zolo personna, but the rest of the album reminds me of Terry Taylor or Charlie McAllister. Put simply, the album is pure wackiness.

Indecent: 3
Warped Jazz: 2, 11, 12, 15
If you like Patrick Healy: 1, 4, 6, 8, 14!

* ROTATE HEAVY *

Chad A. 10/1/99

KVRX

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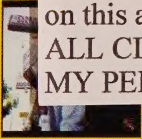
RALPH CARNEY

ALL PUTS RELEASES AVAILABLE AT FINE MUSIC RETAILERS OR AT WWW.OMRECORDS.COM. RESPECT!!!

Artist: People Under the Stairs
Album: O.S.T. (Original Soundtrack)
Label: OM Records
Genre: hip hop
Rotate: med/heavy
Rv. By: wendy g
Date: 07/2002

Thes One and Double K make up this duo representin LA. Their sound is "not old school or mid school or underground or breakbeat or true school. Just good hip hop." This quote from Thes One perfectly describes their third full length album that presents some clean, crisp, homemade, self-produced beats behind lyrics that describe their b-boyin life. I personally think PUTS has a clean sound, but don't truly stand out lyrically on this album.
ALL CLEAN!!!!
MY PERSONAL FAVES: 2, 3, 6, 12, 15, 20

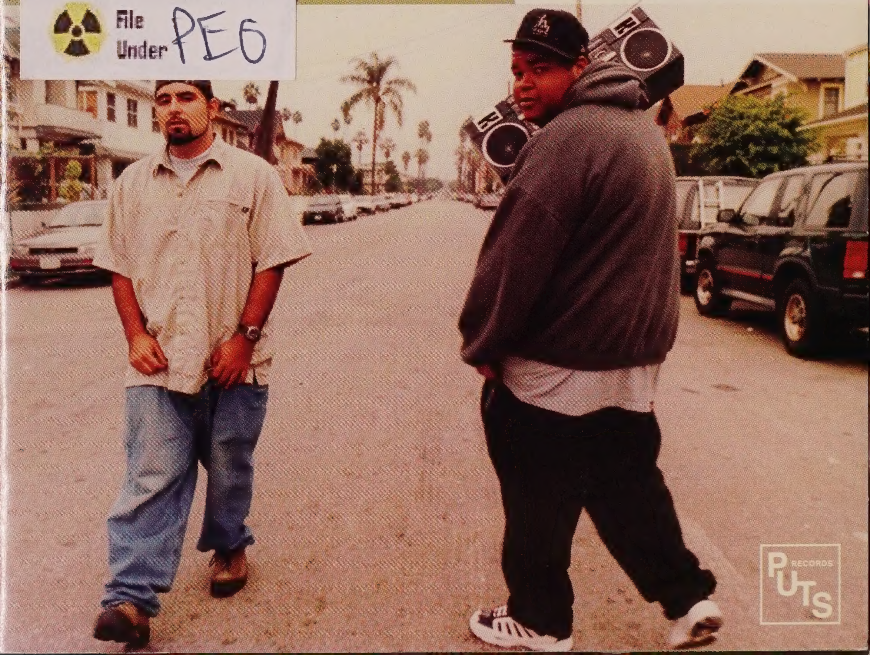


e Fishbucket Pt 2
kitty.

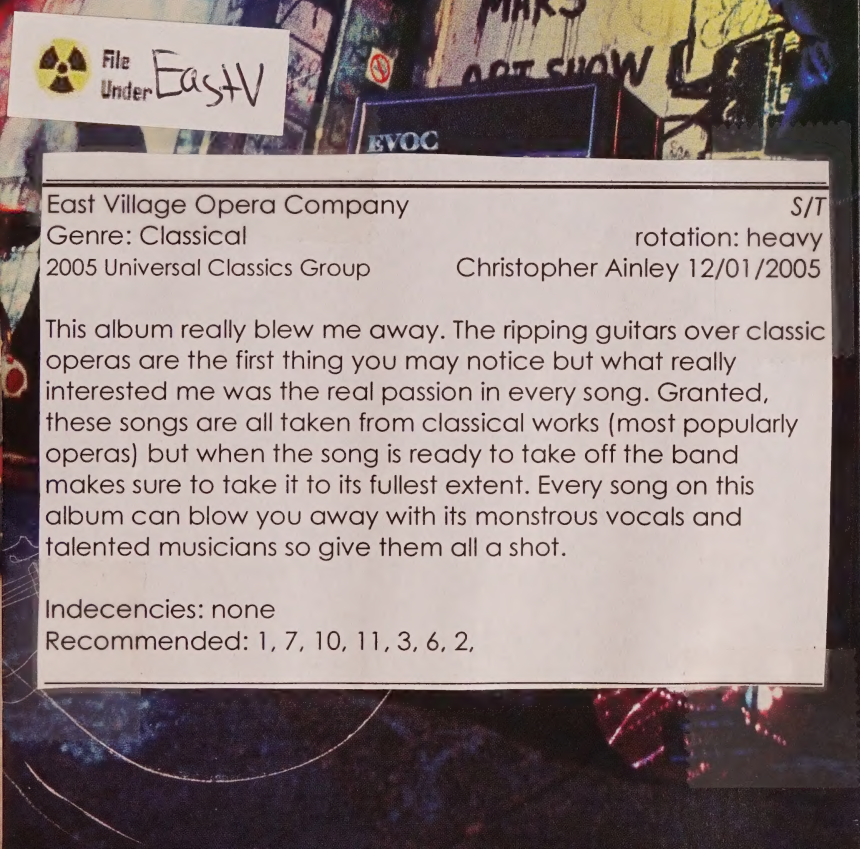
PEOPLE UNDER THE STAIRS

"O.S.T."

File Under PEO



PUTS RECORDS

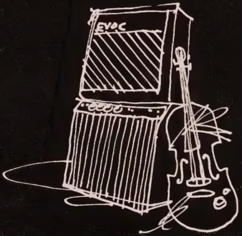


File Under EastV

East Village Opera Company *S/T*
Genre: Classical rotation: heavy
2005 Universal Classics Group Christopher Ainley 12/01/2005

This album really blew me away. The ripping guitars over classic operas are the first thing you may notice but what really interested me was the real passion in every song. Granted, these songs are all taken from classical works (most popularly operas) but when the song is ready to take off the band makes sure to take it to its fullest extent. Every song on this album can blow you away with its monstrous vocals and talented musicians so give them all a shot.

Indecencies: none
Recommended: 1, 7, 10, 11, 3, 6, 2,



KVEX

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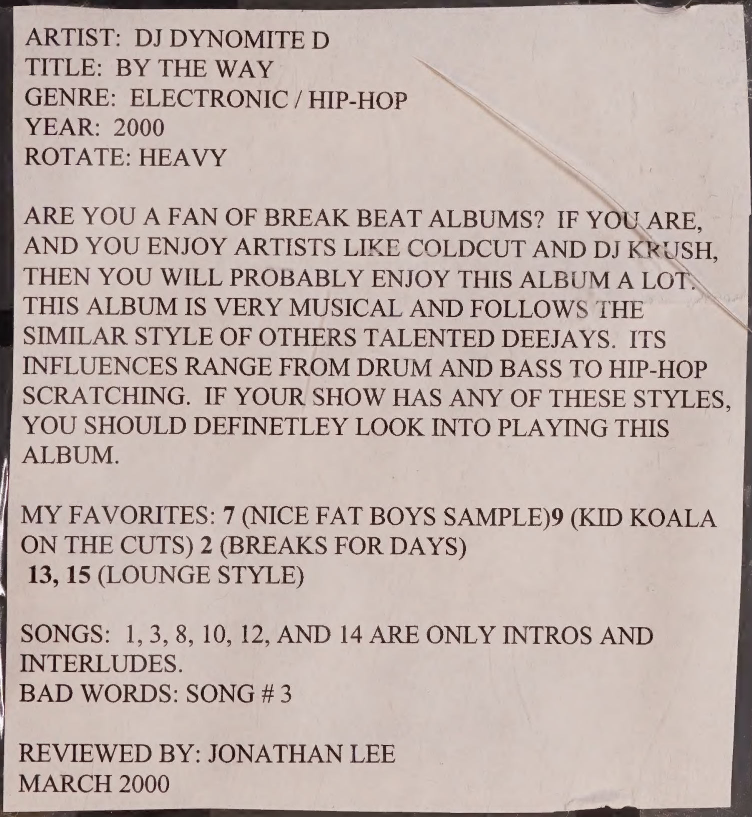

ARTIST: DJ DYNOMITE D
TITLE: BY THE WAY
GENRE: ELECTRONIC / HIP-HOP
YEAR: 2000
ROTATE: HEAVY

ARE YOU A FAN OF BREAK BEAT ALBUMS? IF YOU ARE, AND YOU ENJOY ARTISTS LIKE COLDCUT AND DJ KRUSH, THEN YOU WILL PROBABLY ENJOY THIS ALBUM A LOT. THIS ALBUM IS VERY MUSICAL AND FOLLOWS THE SIMILAR STYLE OF OTHERS TALENTED DEEJAYS. ITS INFLUENCES RANGE FROM DRUM AND BASS TO HIP-HOP SCRATCHING. IF YOUR SHOW HAS ANY OF THESE STYLES, YOU SHOULD DEFINETLEY LOOK INTO PLAYING THIS ALBUM.

MY FAVORITES: **7** (NICE FAT BOYS SAMPLE)**9** (KID KOALA ON THE CUTS) **2** (BREAKS FOR DAYS)
13, 15 (LOUNGE STYLE)

SONGS: 1, 3, 8, 10, 12, AND 14 ARE ONLY INTROS AND INTERLUDES.
BAD WORDS: SONG # 3

REVIEWED BY: JONATHAN LEE
MARCH 2000

Mono
Genre: Rock
Temporary Residence 2012

For My Parents
Rotate: Light
Joe Aragon 10/15/2012

Post-soundtrack titans MONO bring the Japanese take on melodramatic guitar instrumentals with their newest release. Mono have always been hit and miss with me, but this one was particularly drawl. Meant for high school football montages, charity infomercials, etc., this type of post-rock might actually be just fine for your parents. There is almost nothing to distinguish it froma soundtrack for any dramatic cinema, and it is so generically post-rock that it practically begs to be the caricature of the genre. Walk away unless you're a huge fan of the genre, like Mono, are really wanting a weepy string-heavy song or really need to pee and have to play a 9-minute song. Last track is pretty good, forget the rest. Jesus, the song titles. Just look at the fucking song titles. Give me cancer now, God.

RIYL: I dunno…the Lord of The Rings soundtrack…

Indecencies/Obscenities: None
Recommended: 5

x-rock-10341

X-LOCK-10341

The Itals
Brutal out Deh
Night Hawk/1981

Reggae
Medium Rotation

Reviewer: Andy Grosseld

JA. Vocal Trio mashes it up in a Roots style. I don't like them as much as say Israel Vibration or Culture, but they do crank out some good Roots harmony music.

Cool tracks: 1, 4, 5, 9, good song

KTSB

0 4302-40303-2 5

THE ITALS

BRUTAL OUT DEH

THE ITALS
BRUTAL OUT DEH
NHCD-303

- **Brutal (3:30)**
- **Herbs Pirate (3:40)**
- **Run Baldhead Run (3:30)**
- **Temptation (3:39)**
- **Action (3:28)**
- **Rastafari Chariot (3:22)**
- **Truth Must Reveal (3:45)**
- **Give Me What I Want (3:00)**
- **Time Will Tell (3:10)**
- **Smile Knotty Dread (3:50)**

Producers: Bob Schoenfeld and Leroy Pierson except "Temptation" and "Smile Knotty Dread" produced by the Itals.
Recording: Sylvan Morris at Harry J Studio and Barnabas at Channel One
Design: Elizabeth Shepard
Graphics: Jan Rosamond
Notes: Leroy Pierson
Photos: Bob Schoenfeld

Mix: Sylvan Morris
Keyboards: Gladdy, Bubbler
Guitars: Bingy Bunny, Bo Peep
Bass: Flabba, Robbie Shakespeare
Drums: Style, Sly
Percussions: Bongo Herman, Scully, Sky Juice
Horns: Tommy McCook, Deadly Headley, Bobby Ellis, Jah Blue

We with to express our gratitude to Blacka Morwell, Bingy Bunny, Jah Lloyd and Bingy Gene.

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